

# JEFFERSON

*Monthly*



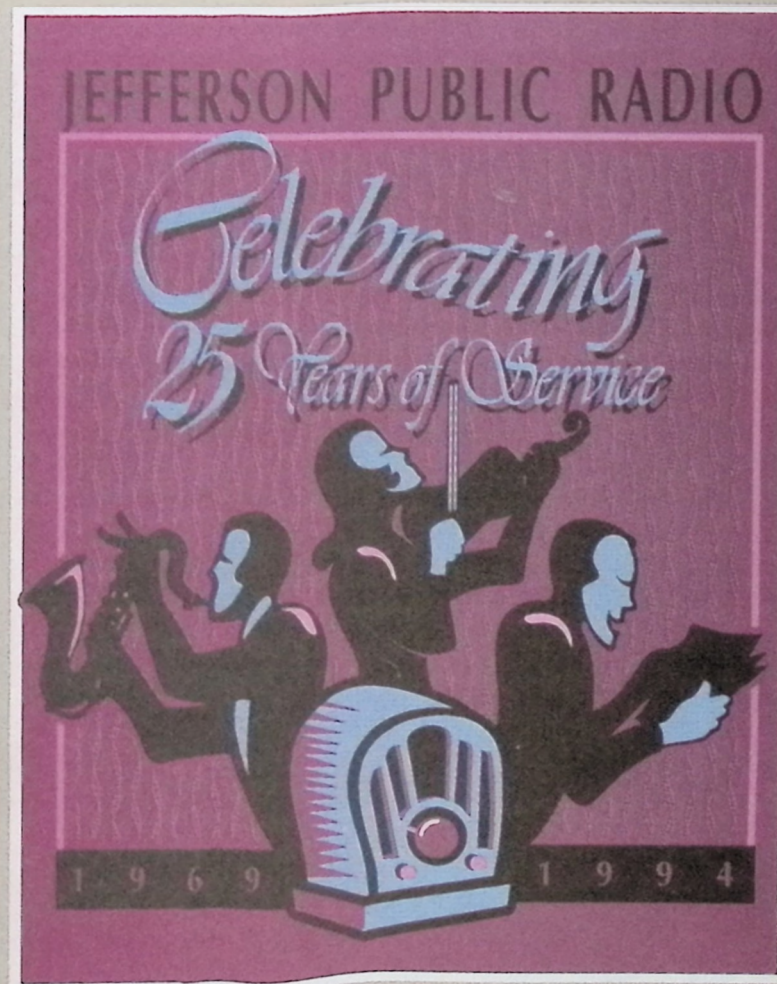
## Outback To The Future

Australian aboriginal band, Yothu Yindi, blends ancient rhythms with modern rock this month in Ashland



# A relationship to Celebrate!

1994 marks Jefferson Public Radio's 25th year of service to the region.



As our way of expressing our appreciation for your support during the upcoming Spring Fund Drive beginning April 20th, we've set aside some special thank you gifts to recognize your generosity during this milestone year.

**When you contribute**

\$60

\$100

**You'll receive**

- A JPR 25th anniversary commemorative coffee mug
- A JPR 25th anniversary commemorative T-shirt (heavy, pre-shrunk 100% cotton)

Original JPR 25th anniversary logo created by Carl Darnell of Darnell Designs.





10

Panorama from Ramp Canyon.



28

Ray Chapman and Amy Love in Oregon Shakespeare Festival's production of *You Can't Take It With You*. See *Artscene*.

The Jefferson Monthly is published 12 times a year by the Jefferson Public Radio Listeners Guild as a service to its members. Display advertising space can be purchased in the publication by calling (503) 552-6301 or (916) 243-8000 in Shasta County.

**Jefferson Monthly Credits:**  
*Editor:* Paul Westhelle  
*Production:* Impact Publications  
*Artscene Editor:* Miki Smirl  
*Printing:* Apple Press

# JEFFERSON

Monthly

APRIL 1994

## Contents

### FEATURES

10

#### Uncommon Alliance Finds Common Ground

Several diverse and often politically disparate groups in Douglas County have found a common cause—developing a 652-acre former Ramp Canyon ranch into a model outdoor education and recreation center.

12

#### Solirians Unite!

An enthusiastic group of Rogue Valley retirees have formed SOLIR, an organization which fosters a lifelong commitment to learning.

### COLUMNS

3

#### Tuned-In *Ronald Kramer*

4

#### Speaking of Words *Wen Smith*

6

#### Jefferson Outlook *Russell Sadler*

12

#### Nature Notes *Frank Lang*

13

#### Back Side of the Boom *Tim Harper*

14

#### Questing Feast *Geraldine Duncann*

16

#### On The Scene *Mike Shuster*

30

#### Recordings *Keith Henty*

32

#### Compact Discoveries *Fred Flaxman*

34

#### Theater Review *Alison Baker*

### DEPARTMENTS

18

#### Jefferson Public Radio Program Guide

28

#### Artscene

36

#### Classified Advertisements

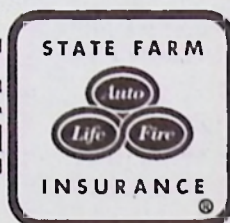


# STATE FARM Family Insurance Checkup

It's the simple way to answer any questions about your family insurance protection. And it's free. Call me.

**Ric Olney**

Black Oak Shopping Center  
2620 Barnett Rd. • Medford • 772-1335



Like a good neighbor,  
State Farm  
is there.®

State Farm Insurance Companies  
Home Offices: Bloomington, Illinois

*A new look.*

*A new attitude.*

*A new definition of quality.*

*And a renewed commitment to  
delivering with excellence,  
the "care" in Health Care.*

## JOSEPHINE MEMORIAL HOSPITAL

*Changing to serve you better*

715 NW Dimmick Street • Grants Pass, Oregon 97526 • 476-6831



## JEFFERSON PUBLIC RADIO

### JPR Listeners Guild

Mark Schiveley  
*President*  
Ellen Cholewa  
*Vice President*  
Stewart McCollom  
*Secretary*

### Trustees

*Jackson County*  
Jim Berryman  
Richard Joseph  
Bob MacLellan  
Peter Sage  
Jenny Windsor

*Coos County*  
Kathy Grossman  
Rick Grossman

*Del Norte County*  
Debbie Cochran

*Douglas County*  
Fred Sohn  
Marie Rasmussen

*Josephine County*  
Barbara Bean  
David Bretz  
Bill Renton

*Klamath Basin*  
Bernie Agrons  
Alicia Mannix

*Shasta County*  
Scott Carter  
Sue King  
Marshall Mayer

*Siskiyou County (North)*  
Betsy Smyser

*Siskiyou County (South)*  
Alan Johns

Ronald Kramer, *Ex-Officio*  
*Director of Broadcasting*

### JPR Staff

Ronald Kramer  
*Director of Broadcasting*

John Baxter  
*Assoc. Dir. of Broadcasting  
for Programming*

Paul Westhelle  
*Assoc. Dir. of Broadcasting  
for Marketing & Development*

Todd Cory  
*Engineer*

Jerry Madsen  
*Assoc. Dir. of Broadcasting  
for Technical Systems*

Art Knoles  
*Development Associate/  
Special Assistant*

Pat Daly  
*Music Director*

Annie Hoy  
*News Director*

Keith Henty  
*Operations Director*

Colleen Pyke  
*Announcer/Development  
Assistant*

Russ Levin  
*Announcer*

Cathy Hagstrom  
*Accounting Clerk*

Mary Friesen  
*Receptionist*

Betsy Larke  
*Membership Secretary*

Dennis Hubbard  
*Chief Student Announcer*

### On-Air Volunteers

Eric Alan  
Tod Boyer  
Jason Brumitt  
Jack Byrnes  
Lee Carrau  
Michael Clark  
John Clarke  
Claire Collins  
Matt Darcy  
Bob Davy  
Herman Edel  
Mardie Edel  
Tana Flaxman  
John Foster  
Sandra Garcia-Myers  
Peter Gaulke

Shane Gibbons  
V.J. Gibson  
Wendy Gleason  
Keri Green  
Tim Harper  
Dennis Hubbard  
Sarah Hubin  
Maria Kelly  
Dan Latham  
Thom Little  
Jay Marble  
Ken Marlin  
Ron Marshall  
Sabrina Messenger  
Doug Miller  
Laura Nordtvedt

Joyce Oaks  
Katie Orr  
Frances Oyung  
Ron Peck  
Jim Reeder  
Lourdes Rosas  
Thomas G. Price, Esq.  
David Schick  
Allison Scull  
Wen Smith  
Kay Stein  
Carolyn Strayer  
Lars Svendsgaard  
Aaron Turpin  
Chris Welton

Jefferson Public Radio is a member of NPR-National Public Radio, CPB-Corporation for Public Broadcasting, CPRO-Consortium for Public Radio in Oregon, West Coast Public Radio, and an affiliate of American Public Radio.

Jefferson Public Radio welcomes your comments:

1250 Siskiyou Blvd.,  
Ashland, OR 97520-5025  
(503) 552-6301







# TUNED IN

Ronald Kramer

## Listeners Thoughts About Costs

For the past several months I've devoted this column to a discussion about the funding issues that govern the programming we're able to bring you on Jefferson Public Radio. Our membership is always engaged, thoughtful and concerned. I thought it would be interesting to give you a digest of recent letters and the answers to questions which they raise because I suspect some listeners who haven't written may have some common questions.

**KB., MT. SHASTA:**  
*I question whether JPR should keep expanding into separate programming (ie., Rhythm and News, Classics and News, etc.) to solve financial problems. I don't mean to imply that I don't think the different formats are good. They are, if you can find a way to make them financially feasible. I just question the approach of expanding into separate programming to solve the financial shortages. I still think you should consider consolidating programming again, taking to account which current formats are the most supported and weight programming toward them. I assume that would mean keeping NPR programming.*

We have placed a very high priority on struggling to keep the NPR news programs on our schedule in the face of crushing price increases. The decision to split our programming services was made in light of a consistent failure on the part of listeners to the "old" KSOR to be able to handle the marathon goal increases which were necessary to maintain our ability to purchase NPR programming. Had we not made the split when we did, and taken advantage of

the NPR dual licensee discount plan, none of our listeners would have had NPR programming for the past two years. Moreover, listener and member response to the split has caused a 50% increase in membership

support and a 100% increase in underwriting support - funds which we could not expect to retain were we to go back to the "old" KSOR.

The original KSOR and translator transmission plant was constructed over a fourteen year period to suit the needs of a single-service KSOR. However, KSOR hasn't been a "single" service since 1987. Although the degree of splitting of our services was dramati-

cally enhanced in 1991, you may recall that it was listeners in many areas including yours who asked why they couldn't have the same "split" programming which was from 1987-91 available only in the Rogue Valley. Additionally, many of the translators are aging and all of the translators are exposed to the curiosities of unprotected FCC status.

**RP., MT. SHASTA:**

*"As a business owner I have watched businesses grow and expand and fail when the economy turns down. JPR knows the bottom line answer to the question but finds the solution to be unacceptable. Specifically, I refer to the NPR dues problem. Perhaps JPR is too attached to the image as an NPR station; Maybe the cost of NPR and APR is too high. I suggest that JPR refuse to pay the NPR dues until a more equitable formula is forthcoming.*

I don't know your level of interest in NPR programming, however, for many of our listeners NPR's news programs are ex-

tremely important and we have placed a high priority on struggling to keep them on our schedule in the face of dramatic price increases. Our decision to split our programming services was made specifically to achieve this objective.

Unfortunately, NPR's dues formula is not particularly sensitive to supply and demand equations (which is often the case with monopolies). Were we to refuse to pay NPR's dues rate, they have no mechanism for "negotiating" prices with individual stations and we would lose all NPR programming. NPR would lose \$105,000, out of a \$62 million dollar budget, which they would need to charge other stations. It may come to having to drop NPR news programs but I can honestly say that the decision will be based on best serving our listeners and not on the status or image afforded JPR.

**DC., GRANTS PASS:**

*Although heaven knows what there is to be done about NPR's outrageous increases each year, I would be willing to pay increased dues to \$50.00 a year to keep All Things Considered and Morning Edition. It might help for a couple of years.*

We have tried to hold our membership price increases to the minimum possible. Our strategy has been to reach a larger number of people, and provide programming which increases our value to listeners and the amount of time they devote to listening to a JPR station, and fund our increase in fixed costs with the resulting increase in membership. In general that strategy has worked well over a long period. Clearly, at some point, we'll have to raise membership rates as programming and other costs continue to rise.

We do appreciate your willingness to help out more and applaud your generosity. Let's see how things play out.

**DW., ROSEBURG:**

*I would like to suggest the obvious solution - and one I'm sure you don't feel you want to accept: why not tie yourselves into Oregon Public Broadcasting as Pendleton, La Grande, The Dalles, Richland, Pendleton, etc., have? There would be a loss of local flavor but for those of us who love classical fare, this would mean we could get it and news too.*

The issue is a lot more complicated than simply hoping that someone else will pay for the service for us. OPB formerly was a

CONTINUED ON PAGE 17



Book & Music Lovers  
Come and discover!

## Ashland Books & Music

Ashland's unique & wonderful  
used book & CD store

Discover a select collection of anti-  
quarian, out-of-print & hard-to-  
find books!

Discover first edition hardbacks &  
deluxe edition paperbacks that are  
"used" yet have the look & feel of  
new books!

Discover used CDs!

Come on in ... discover!

## Ashland Books & Music

on East Main near First Street  
Beautiful Downtown Ashland  
Open 7 days & evenings  
482-2759

## A-S-H-L-A-N-D-H-O-M-E-S

REAL ESTATE inc.

Serving All  
of Jackson  
County's  
Real Estate  
Needs



150 E. Main St. ♦ Ashland, Oregon

503/482-0044

## Debra Gates

Bookkeeper

- Small Business Bookkeeping
- Quarterly Payroll Reports
- Individual Checkbook Reconciliation
- Medicare and Medical Insurance Billing

Services tailored to your specific needs.

503-482-7806

P.O. 484 • Ashland, OR 97520



# SPEAKING OF WORDS

Wen Smith

## Babes in the Woods

One couple we've known for many years are pregnant, once removed. That is, they are about to become grandparents for the first time. Their son, one of the actual parents of the expected, lives far away, so the news came by telephone.

"We already know its sex," the young father said proudly.

"Don't tell us," said the grandparents. "We'd rather be surprised. And don't even tell us the name you've picked. It might spill the beans about gender."

"We haven't picked a name yet," their son said. "Right now we just call it *Babykins*."

Next day, Grandma bought a gift, in a color neither pink nor blue, for the baby of unknown gender. They sent it east, addressed to "Babykins" in care of the parents of their gestating grandchild.

Our friend laughed when he told us about his approaching grandfatherhood.

"Imagine having a *Babykins* in the family," he said. "I suppose we'll have to live with that name for months."

"It's one of those hypocorisms," I said.

"Hypok-a-what?" he said.

"A diminutive nickname," I said.

"Unborn babies are tiny enough without having to be diminished by a nickname," he said.

"Words like that," I suggested, "express affection as well as smallness."

We got to talking about the word-endings we use to suggest smallness and affection. *Kin* is just one of those. Maybe *kin* in that sense comes from the German *kind* for child.

"Years ago," I said, "when my cousin Ed's wife was expecting their first, they called it *Punkin*."

My wife said *Punkin* must have been a picture word because the pregnant mother looked as if she's swallowed a pumpkin.

"Spare me!" our grandfather-to-be said. "I'll stick with *Babykins*."

We looked up *pumpkin* in the dictionary. It means something like "little pom-

pon," a globe-shaped tuft of something soft or feathery. Globe-shaped was certainly an accurate description of the unborn Punkin.

"If a *pumpkin* is a little pom-pon," I said, then a *babykin* is a very small baby, a kind of baby baby."

"I think another of those endings is *-ling*," my wife said, "as in *darling* and *duckling*." "Right, Babe," I said, using an affectionate diminutive for my wife. Then I realized that a babe is already

small, but we add the *-y* to suggest it's still smaller.

"They finally named Punkin Susan," I said, "and called her *Susie*. Obviously the *-ie* ending is another diminutive."

"It's affectionate," my wife said. "Names like William and Catherine are grown up and stuffy, but Willie and Cathy are kids you can love."

Our grandfather-to-be said it would be wonderful to be small and lovable again.

I shook his hand. "You got it, *Grampkins*," I said. ■

Ashland resident Wen Smith's *Speaking of Words* is heard on the *Jefferson Daily* on Mondays and on JPR's Classics & News Service Saturdays at 10 a.m. Wen is also heard nationally on Monitorradio and writes regularly for *The Saturday Evening Post*.





Nearly all the music you hear on Jefferson Public Radio is available on compact disc or cassette.

As a service to our listeners, you can now order recordings you'd like to own from the Public Radio Music Source by calling a convenient toll-free number. And all purchases made through the Music Source help support Jefferson Public Radio.



## LETTERS

*from our Readers*

I'm not questioning the experiences of Mike Kotlan as related in January's (Jefferson Monthly) *A Landlord Sings the Blues*. But there are lots and lots of incidences where the tenant gets screwed. Now don't jump down my back rental owners with lots of stories like Mr. Kotlan's, because I've seen enough to know that those stories are undeniable. It's just that that's not all I've seen.

My work takes me into nearly a thousand homes a year and many of these are rental situations. I see plenty of run-down properties as well as well-kept ones and my observation is that, generally, the better the care given to a property by the landlord, the better care is maintained by the tenant. Landlords who show respect for their own properties send that message to their renters who like to live in nice surroundings as much as anyone.

I've seen some really squalid and unsafe situations, but it is rare to find a landlord of a run-down house who wants to bankroll basic safety improvements. Why should the tenant be motivated to be considerate of the house's condition if the owner isn't?

Many times owners ignore state law that requires them to maintain the heating system of a house and tenants are too intimidated to complain. Having little money, legal-aid is their only recourse. Unfortunately, I see this tool used too infrequently. Don't they (tenants) have the moral and legal right to live in a safe and well-heated house?

In a lot of ways, it's the old "us v. them" syndrome. Landlord-tenant relations benefit from a "we" perspective. It wouldn't work every time, but most times.

— M.K., Applegate

In the January, 1994 issue (sorry this letter took so long) was an article entitled *Fantasies of a CD Junkie* by Fred Flaxman. A couple of popular myths about CDs are promulgated in this article, and so, being a certificated studio recording engineer, I thought I should try to dispel some of these notions, before they become more widespread.

1. There is absolutely no truth to the widespread notion that all-digital CDs (sometimes known as "DDD") sound any better than those that were originally recorded on analog equipment. This idea came about after people started replacing worn and scratched LPs with new CDs, and somehow concluded that the improvement had something to do with digital encoding rather than laser reading. In actuality, the two main factors in determining the sound quality of a CD are: a) the quality of the analog-to-digital converter used by the studio; b) the competence of the engineer. I have heard many "DDD" CDs that sound simply awful.
2. Only one side of a CD can be used. Period. Otherwise, where would you put a label to distinguish one CD from another?
3. Two of the three pricing schemes proposed in the article are generally being used. Older recordings do cost less, and the Timbuktoo Symphony Orchestra does cost a lot less than the Boston Symphony Orchestra (or Madonna, for that matter).
4. However, it seems everyone wants to pay less for CDs that are less than 75 minutes. The reality is, that, aside from the two factors mentioned above (i.e. recording costs - already recouped in the case of older recordings; and royalty costs - which are proportional to the number of pieces (not length) and the clout of the artist's agent), the only other costs are manufacturing and distribution, which are the same regardless of the musical length of the CD. Thus, there is no economic basis for different prices for different length CDs.

The rest of the comments in the article are well taken.

— Ken Stuart, Mount Shasta



## CONSIDER ALL THINGS

(including service!)

when you  
purchase  
your next  
car or truck



Ross N. Roe

Cadillac  
BUICK  
Oldsmobile  
PONTIAC

**Roe Motors Inc.**

Your **GM** Department Store  
7th & "E" Sts. GRANTS PASS 476-7701



## BOOKS

Bought-Sold-Appraised

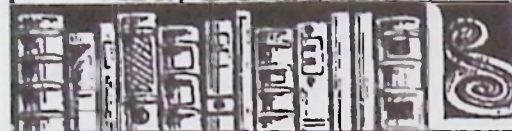
common-uncommon-collectible-all fields

**BLUE DRAGON BOOKSHOP**

283 E. Main St. • Ashland

Telephone 482-2142

Visa & MasterCard accepted



Eclectic dining featuring...  
delicious daily specials  
in a smoke-free atmosphere

**FULL BAR**  
featuring West Coast Wines  
on The Plaza in Ashland  
47 N. Main St.  
call for reservations 488-2233

*Plaza Cafe*

**Fine Foods & Great Spirits**

*and  
Geppetto's  
cafe*

*Ashland cuisine in a down-home setting*

**BEER • WINE • COCKTAILS**  
Open Daily 8 am to Midnight

*or get it to go!*

345 East Main • Ashland  
482-1138



# JEFFERSON OUTLOOK

*Russell Sadler*

## When the Going Gets Tough - Deny It

**T**he 450,000 uninsured Oregonians can relax. There is no health care crisis. No less authorities than Sen. Bob Dole,

R-Kansas and Sen. Daniel Patrick Moynihan, D-New York insist there is no crisis with the nation's health care delivery system. Illustrious think tank "scholars" insist the 45 million uninsured Americans are just between jobs or so young and healthy they do not feel the need to buy medical insurance.

There is no problem with the Moynihan and Dole health care delivery system. They are members of the U.S. Senate. They just shuffle on down to the Walter Reed Army Hospital whenever they have the sniffles. This is the problem with paying members of congress \$130,000 a year plus perks. They don't live like the rest of us. They no longer share common problems.

Moynihan and Dole do not understand the crisis because they do not know what it is like to live without insurance and the threat that any serious illness can bankrupt an uninsured family overnight. Moynihan and Dole have not been subjected to the indignities of the retired Eugene corporate executive whose personal health insurance was promptly canceled by Blue Cross shortly after paying for his successful prostate surgery. Dole and Moynihan have not done battle with insurance companies ruthlessly trying to avoid paying legitimate claims in the name of cost control.

Of course there is a crisis in medical care and health insurance. The same week myopic members of congress and the "research" shills at insurance industry-subsidized think tanks calmly assured there is no crisis 18,000 uninsured Oregonians jammed toll-free telephone

lines trying to get enrollment information on the new Oregon Health Plan.

The Oregon Health Plan—the part that just went into effect—provides medical care for some 120,000 Oregonians who are below the official federal poverty level. The remainder of Oregon's estimated 450,000 uninsured are still without coverage because the Legislature's Republicans delayed a provision in the Oregon Health Plan that requires employers to provide health insurance for their employees. Oregon Legislators have no health care crisis either. They are

covered by the same health insurance that conservative lawmakers insist is too rich for public employees.

Statistics gathered in 1992 by Oregon's Office of Health Policy contradict the rosy picture of the carefree uninsured carefully cultivated by self-proclaimed "think tanks" that hire intellectually pliable pseudo-academics to give their corporate contributors political prejudices a patina of academic legitimacy. Oregon's uninsured are not merely people temporarily unemployed, between jobs and young people beaming with robust health, invincibly sure they do not need health insurance.

Only 44 percent of Oregon's uninsured are single adults. Nearly 30 percent are married with children. Nearly 50 percent work full time. Another 24 percent work part time. Only 28 percent of Oregon's estimated 450,000 uninsured are unemployed. Two thirds of Oregon's uninsured are between 20 and 29. One third are between 30 and 49. Nearly 15 percent are between 50 and 64. Medicare takes care of anyone 65 or older.

Many of Oregon's uninsured are poor. Nearly half earn between \$5,000



\$14,999 a year. Just under one-third of the uninsured make between \$15,000 and \$24,999. About 5 percent of the state's uninsured make more than \$45,000. They can afford it but have been denied coverage because no insurance company wants the responsibility of insuring them because they might have an expensive illness.

You are probably not impressed with rightwing fearmongering over government intervention in the conservative's Marketplace Fantasyland if your medical insurance has been canceled arbitrarily, or you have been told by an insurance company they will not pay your full doctor's bill because your doctor refuses to agree to the insurance company's medical shortcuts, or you have been refused medical care at a hospital because you have no insurance.

The insurance company and hospital bureaucracies are as arbitrary and anonymous as any government bureaucracy. The health care industry is busily integrating vertically. Once-happy community minded hospitals are associating with feared insurance companies. Eugene's once-loved Sacred Heart hospital is now known as "The Sacred Wal-let, the hospital that ate Eugene." Fearmongers warn that President Clinton's medical reforms will prevent patients from choosing their own doctor. Insurance companies already limit patients to doctors from a "preferred" list. If your doctor is not on *The List*—which means he is on your side not the hospital's—then the insurance company will not pay the whole bill. No government health plan can be more draconian than some of the private health plans now peddled by insurance companies and their hospital handmaidens.

Paying more for dwindling insurance coverage makes a tax increase for health care an attractive alternative. Many of the politicians who oppose President Clinton's Health Plan for the employer mandate in the Oregon Health Plan really favor legislation to protect insurance companies and hospitals from the public's rising wrath. If your elected representatives insist there is no health care crisis, you had better check on who is putting money in their campaign funds and words in their mouths. ■

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*.

## Planning your next vacation or business trip?

Make **Travel Essentials** your next stop. With **books, maps, luggage and accessories** for every type of traveler and every destination, **Travel Essentials** is Southern Oregon's number one travel resource store.



**NEW**

### TRAVEL ESSENTIALS

253 E. Main Street, Downtown Ashland  
482-7383

Open 7 days -  
10 to 6

## ASHLAND PHOTO & FRAME

340 A Street, Ashland between 2nd & 3rd 488-2899 in the R.R. District

### Professional Framing

*The Only Certified Framer in Jackson County*

With The Most Sophisticated Equipment & Materials  
in Southern Oregon

## AWARD WINNING CUISINE



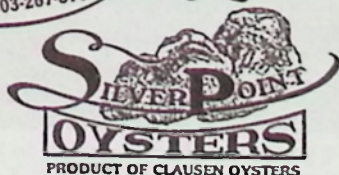
ESTABLISHED JULY, 1977

160 Baltimore, Bandon, Ore. • (503) 347-3022

The famous  
Bandon Cafe in the  
heart of Old Town.

Andrea Gatov Beck  
Owner/Chef

Visit us at the  
Oregon Seafood Festival  
April 9 in North Bend  
Call 503-267-3704



Treat yourself and your friends to  
a Coos Bay delicacy

Select Silverpoint Oysters in the Shell  
Easy to prepare... Delicious to eat!

Sm., Med., Lg., \$4/dozen • \$30/Bushel (8 dozen) Bring your own container.  
10% Senior Discount • UPS Shipping Available  
PACKING HOUSE: 811 North Bay Dr. North Bend, Ore.

## BUYING & SELLING

COINS & STAMPS  
PRECIOUS METALS  
PICTURE POSTCARDS  
PLACER GOLD &  
NUGGETS

**RV** ROGUE VALLEY COIN  
& JEWELRY EXCHANGE

41 S. Grape • Medford • 772-2766



# Uncommon Alliance Finds Common Ground

*Douglas County's Ramp Canyon Outdoor Education Project creates an unusual coalition of business people, environmentalists, and timber industry leaders*

Steve Erickson denies reports that he's the father of Roseburg's Ramp Canyon Outdoor Education Project, describing it as "just an idea whose time had come," but if it came down to a paternity suit, blood tests would undoubtedly reveal that it's his baby.

Erickson, an avid outdoorsman who teaches a hiking class at Umpqua Community College, was born and raised in Roseburg. He learned to love the hills and mountains of his home valley as a child through family hikes in the Umpqua National Forest and boyhood rambles with friends through the neighboring hills. One of his favorite spots, a place he kept returning to for over twenty years, was just a short walk away from his childhood home.

"I used to go up above the canyon and look down into it and think, 'Gee, this is incredibly beautiful and it's right next to town and not many people know it's here.'" Erickson explained, "That thought just kept coming to me repeatedly."

By January of 1992 Erickson had become a veteran Douglas County environmental activist and the father of a year old son. A phone call from a friend who told him that the 652 acre ranch that took up most of Ramp Canyon was up for sale, and likely to become a housing development, struck a deep chord in him. Acquiring the land for public use, he realized, could help solve a number of serious concerns about Roseburg's future—urban sprawl, wildlife protection, the need for recreational areas and outdoor educational opportunities for children.

"The idea sort of hit me like a lightning bolt and



THERE'S A LOT OF  
BEAUTIFUL PLACES  
HERE, A LOT OF  
FASCINATING THINGS  
GOING ON THAT ARE  
OUTSIDE OF YOUR  
LIVING ROOM AND YOUR  
TV SET OR THE MALL  
STEVE ERICKSON

BY  
Robert Heilman

PHOTO

A young hiker experiences the solace  
and beauty of Ramp Canyon's  
changing seasons.

it hit me that strongly because I knew it was a really good idea that would do a lot of good for a lot of people throughout the county," he says.

Ramp Canyon had many things working for it as a potential education center. It is located within a mile of downtown Roseburg. The area was well known to local residents who'd hiked it in their childhood. And, along Deer Creek, at the mouth of the canyon sits Eastwood Elementary School which already had an award winning outdoor education project with a hatchery box and nature trail. But Eastwood's program was small, about forty acres in the bottom land along the creek, while within an easy walk uphill was a full square mile of open land with a variety of habitats ranging from wetlands to grasslands and oak savannah to hardwood forest.

After spending hundreds of hours on the telephone Steve was able to assemble a dedicated core group with the expertise to make the vision into a reality.

One early phone call went to Howard Sohn, one of Erickson's childhood neighbors and now the president of Sun Studs Incorporated, Douglas County's second largest privately owned timber products company. The two took a hike through the canyon and Sohn agreed to help drum up support for the project within the timber industry.

In September of 1992 the group signed an earnest agreement to buy the land. The price tag came to \$600,000 with an initial payment of \$17,000 and the rest of the \$45,000 down payment due on March 15th, 1993.



One by one local businesses and groups and agencies lent their support over the course of the winter. The Roseburg School District, the Oregon Parks Foundation, the state Department of Fish and Wildlife, The Bureau of Land Management and US Forest Service, the Umpqua Audubon Society, Sun Studs Incorporated, Roseburg Sand and Gravel Company, Romtec Incorporated and many others joined an ever widening circle of supporters.

With such a broad appeal the group succeeded in raising the down payment. Patricia Lee, the Project's fund raising chair, was pleased with the support. Lee, who manages Steamboat Inn on the North Umpqua River, is active with Oregon Trout and was one of two Douglas County delegates to the Clinton Forest Summit in Portland. She feels that the effort has brought an unexpected benefit.

"I think one of the beauties of this project is that it has reached out to a broad aspect of the community, from the business and professional community to the environmental community, the timber industry and just the general population because it is something that will benefit all of us and all of our children in the long run."

"It's one of the first times that we have had all the diverse elements of this county come together to work on a project in recent history anyway. That's one of the real satisfying elements of the Ramp Canyon Outdoor Education Project."

The project has drawn groups like a wishing well, providing solutions to a wide variety of concerns. In addition to an educational site the land provides habitat for wildlife, including the western pond turtle and Columbian white-tailed deer, an endangered species which could be delisted if enough habitat is secured.

Recovery plans for the white-tailed deer may prove to be a key to financing the purchase of the canyon. Once the dominant deer species in Oregon's low elevation interior valleys from Portland to Canyonville, the white-tails now survive in separate two pockets, one along the Columbia River and the other in central Douglas County. Though there are more than enough of the deer to meet the recovery plan requirements, less than half of the 5,500 acres of secure habitat have been acquired.

The Ramp ranch and two other local ranches are part of a proposed federal land swap involving a Portland company and the Bureau of Land Management. The company has offered to buy the three ranches and exchange them for some of the BLM's small scattered timber stands. The added acreage would allow the government to delist the deer.

If the deal goes through, the company would pay off the \$535,000 balance on the Ramp Canyon land which would then be traded to the BLM. For their part the BLM has agreed to allow the Ramp Canyon Outdoor Education Project to continue to develop the canyon as a learning center.

Though the land swap could solve a major portion of the project's funding challenge, the group must continue to raise money. The deal could take up to two years

to complete, during which time the project must make substantial interest payments on the property. Also, the group needs funds to continue developing the property, since the BLM won't be funding any of the improvements.

Work on the center began last summer with the building of the first in a series of nature trails. A crew from the Wolf Creek Job Corps provided the volunteer labor and Roseburg Sand and Gravel Company donated crushed rock for the trail, which opened last November.

The group has also been conducting surveys of the canyon's plants and wildlife and developing a management plan aimed at improving habitat for the critters by restoring the wetlands and thinning the overgrown forested areas.

Don Morrison, a soil scientist with the US Forest Service and one of the project's volunteers, says that much of the restoration work will be done by local children, "I've spent a number of Saturdays out there working with kids on various projects and and I've found that interaction with youth to be exciting. A big part of the job is just maintaining the place. It's rewarding to do things with school groups and scouts in doing maintenance and giving them ownership in that piece of ground."

The Ramp Canyon Project was granted a conditional use permit by the county's Land Use Planning Commission in February of this year, clearing the way for developing the property as an education center. The permit allows formal day trip tours for students to study the canyon and clears the way toward developing access roads and visitor facilities on the property.

The group is looking beyond the canyon hoping that it may be only the first in a series of outdoor centers, one component in a system that would include similar places at the coast and the high country of the cascades.

With so many different benefits to be gained from the project and a host of tasks to carry out in order to make it all happen it would be easy for the relatively small group of volunteers to get lost in the details.

Steve Erickson, after a long interview covering the complex story of how it all came about, what they hope to accomplish and the complex workings of the project, spoke of the underlying principle that sustains the effort.

"As I look around me, as the town changes and times change, I see fewer and fewer people, especially children having any real connection to the land... There's a lot of beautiful places here, a lot of fascinating things going on that are outside of your living room and your TV set or the mall."

"There's a story to be told here in Douglas County to the children that are going to be inheriting this land. It's their land. It's going to fall to them to manage it and to care for it. So, to connect the children with the land from K-12— I think that's the thing that most excites me about the project. It's the seed for a wonderful thing to happen."



**A RAMP CANYON RESIDENT,  
THE BOBCAT**

Located within a mile of the Douglas County courthouse the Ramp Canyon Outdoor Education Project provides an outdoor learning laboratory for Douglas County students.

The land was purchased in March 1993 by a local non-profit 501(c)(3) corporation formed to buy and manage the land. Since the purchase the group has obtained land use permits to operate the facility and begun developing a management plan and trail system.

The project is supported by the Roseburg City Council, Roseburg School District #4, Umpqua Community College, Oregon Parks Commission, Sun Studs Inc., Oregon Department of Fish and Wildlife, Umpqua National Forest, Bureau of Land Management, USDA Wolf Creek Job Corps, Umpqua Valley Audubon Society, Izzaak Walton League, Romtec inc., Roseburg Sand & Gravel Co., and many other local groups and businesses.

For more information contact: Ramp Canyon Outdoor Education Project, P.O. Box 1534, Roseburg, OR 97470, (503) 863-5069.



# Solirians Unite!

*Rogue Valley retirees celebrate lifelong learning*

**S**olirians walk among us here in the Rogue Valley. But there is nothing to fear — they come in peace.

Solirians are easily identified through two common characteristics — all are of retirement age, and all are members of Southern Oregon Learning in Retirement (SOLIR). With a membership that has grown to nearly 160, SOLIR is more than fulfilling the dreams of its founders, who launched the organization last September.

Kevin Talbert, director of Southern Oregon State College's (SOSC) Extended Campus Programs, has played godfather to SOLIR. Recently, he reflected on the genesis of the organization and its rapid growth. A group of local citizens, dubbed "possibly interested persons", first met publicly in January of 1993 to explore the feasibility of starting an institute for Learning in Retirement (LIR) in the Rogue Valley.

The first such institute was founded in 1962 at the New School for Social Research in New York City. The idea soon spread and there are now nearly 200 such programs across the country, according to Talbert. "SOLIR really is an idea whose time has come," says Talbert. "The interesting thing to me about the members is that they are people with ideas and a 'can do' attitude. No one ever seems content with the status quo."

Prior to that January meeting, Extended Campus Programs staffers had been meeting for six months to lay the groundwork. They attended a LIR workshop at Willamette University sponsored by the Elderhostel Institute Network. Concurrently, remodel-

ing of a building on the SOSC campus was begun.

Out of the January meeting grew a core group that became the charter Council. There were nine in all: Lee and Bill Symonds, Sonny Klein, Clarie Carroll, Bob Tull, Mary Christlieb, Jim Sours, Art Kreisman and Barbara Scarim. Lee Symonds, a fourth generation native Oregonian who spent much of her adult life in New Jersey but retired to the Rogue Valley with her husband, Bill, remembers that first public meeting. "The possibilities were very exciting and enough of us showed interest to keep the momentum going. Still, when we got together to actually start pinning down the details, we had to face the reality — we had no curriculum, no teachers and no students."

Then that "can do" attitude took over. A curriculum was developed and facilitators were recruited. Council members worked diligently to get the word out.

Initial classes proposed included: a book discussion group to be led by retired librarian Lee Symonds; a course based on the book *Presidential Character* by Dr. James Barber to be led by retired Procter and Gamble engineer Bill Symonds; a free-wheeling discussion group, called *Hot Topics*, focusing on current events to be led by retired film industry editor Sonny Klein. The ball kept rolling. Several retired college professors came on board. Economics professor Harry Cook proposed a class on Clintonomics; Stewart McCollom spearheaded a forum on various aspects of a successful retirement; Fred Palmer created a series on music;



**SOLIR IS OPEN TO  
ANY PERSON WHO IS  
SELF-MOTIVATED,  
CURIOUS ABOUT THE  
WORLD AND ITS PEOPLE,  
AND EAGER TO SHARE  
EXPERIENCES.**

BY  
*Joann Blair*

PHOTO

James Doerter uses costume and props to emphasize a point during his class, *Travel Through the Wonders of the World*.



Gene Martin led a group exploring economic development and land use in Jackson and Josephine counties.

Now, with a curriculum and facilitators in place, the question became: Would anyone come? The answer was a resounding yes, as approximately 100 people enrolled by the time registration ended in August.

Not resting on their laurels, the curriculum committee immediately began planning a winter term. Bob Tull established a SOLIR satellite at Rogue Valley Manor in Medford where he and his wife make their home. There Nancy Burnham, a graduate of Southern Methodist University with a diverse background in teaching, conducted a class called *Writing Your Autobiography*, appealing to Solirians wishing to pass family stories on to their grandchildren.

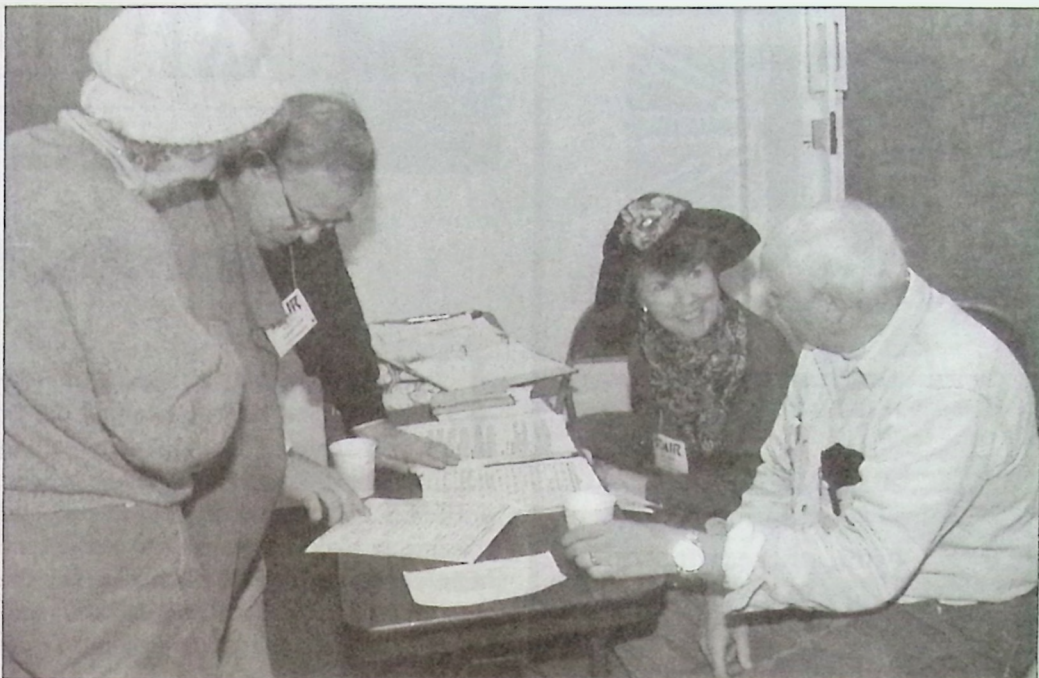
A second writing class, led by former high school teacher and adult educator Marjorie Nichols, was formed to help would-be authors overcome writers' blocks. Movie buffs signed up for *Take Three with Bogart*, led by Michael Jasperson, and Solirians interested in travel flocked to James Doerter's *Travel Through the Wonders of the World* in such numbers that a second section was added.

Favorite classes from the fall term were continued in the winter, and new courses sprang up like mushrooms following a heavy rain. The same holds true for the spring term which begins April 4. New offerings include *Conversational Spanish*, *Investments*, *War and Morality*, and *Oregon Politics*, among others.

The program has now expanded to include several tours and special events, such as: a demonstration of the SOSC library's electronic catalog system, called *RogueLinx*, led by Library Director Sue Burkholder; three music lectures arranged by Chamber Music Concerts Director Harvey Roth; and a tour of the Pacific Northwest Museum of Natural History led by museum director Ron Lamb.

SOLIR will celebrate its first year of existence in mid-May with an annual meeting cum ice cream social. One of the most telling marks of its success is the clamor to extend courses beyond their concluding dates. "Let's keep meeting," is the cry, and the faculty has tried to accommodate this enthusiasm. There's no denying the boost to the ego that comes from having an appreciative audience.

Lifelong commitment to learning is a key characteristic of the typical Solirian. This isn't tied to university degrees or years spent in the groves of academe, although certainly the presence of SOSC has contributed greatly to getting SOLIR off the drawing board and into action. Council member Jim Sours, a past President of SOSC, emphasizes that



While potential members ponder a class schedule, SOLIR Council member Claire Carroll converses with Gerald Cavanaugh who led a class on economic and political theory during winter term.

the organization is open to any person who is self-motivated, curious about the world and its people, and eager to share experiences. "A college education," he says, "is not prerequisite to joining SOLIR."

Kevin Talbert agrees: "The cornerstones of the LIR movement are peer learning and active participation. We've been fortunate here to have people who stepped up and volunteered to take on the responsibility of making the program work." Talbert stresses that LIR's unique feature is that the faculty, the management, and the curriculum all emerge from the membership itself. Nearly everyone has a skill, a talent or an avocation they can share with others. All teachers are volunteers, no one is paid for his or her time or services. Compensation comes from the camaraderie and spirit of community that surrounds the participants.

SOLIR can serve as a model for similar groups to form in any location where retired people are looking for ways to enrich their lives. As we hurtle toward the 21st century, institutions of higher learning recognize the inevitable shift toward an aging population and are planning accordingly. For years many colleges and universities have been granting older men and women special access to regular classes. SOLIR is just the latest example of reaching out to encompass a large group of citizens who regard learning as a joy and a privilege.

Joann Blair is a retired journalist from Northeastern Ohio who now makes her home in Ashland.

#### WHAT IS SOLIR?

The letters stand for Southern Oregon Learning in Retirement.

#### WHO IS ELIGIBLE FOR MEMBERSHIP?

Anyone of retirement age who enjoys learning and socializing with peers.

#### WHAT IS THE COST?

\$75 for a three-term period.

#### WHERE ARE CLASSES HELD?

Most are held in the SOLIR Center on Frances Lane in Ashland from mid-morning to mid-afternoon, Monday through Friday.

#### HOW DO I JOIN?

Call the SOLIR Center office at (503)552-6048 Monday through Thursday from 9am to 1pm, or contact Brenda Potwin in Medford at 779-2489.





## The Black Sheep

OFFERING SUPERB LUNCHEON,  
DINNER & LATE NIGHT FAYRE

Enjoy yourself in a  
relaxing and enthusiastic  
atmosphere, with  
more than a hint  
of eccentricity.

WINTER HOURS: NOON - 1 AM  
CLOSED MONDAYS

51 NORTH MAIN • ON THE PLAZA  
FOR INQUIRIES & BOOKINGS PLEASE RING  
482.6414

*Where You Belong.*

## Jeanette M. Larson

MSW, LCSW

LICENSED IN OREGON & CALIFORNIA

Clinical Social Worker  
INDIVIDUAL, FAMILY &  
GROUP COUNSELING

By Appointment (503) 779-8850

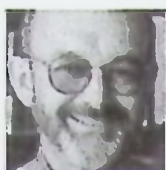
Cobblestone Village  
1237 N. Riverside, Suite 228  
Medford, Oregon 97501

## Chateaulin



Restaurant and Wine Shoppe

50-52 East Main, Ashland, OR 97520 (503) 488-WINE



# NATURE NOTES

*Frank Lang*

## Gone Fishing

For many Oregonians, Spring officially begins April 23, the opening day of trout season. The poor souls along the northwest coast of Oregon must wait until May 26th to fish for trout in coastal streams and lakes to enjoy one of the time honored rites of spring. You can enjoy the Rites of Spring in some Oregon waters any time of year provided you are willing to fish for spiny-rayed, warm water pan fish like yellow perch, bluegill, crappie, pumpkinseed and other sunfish, and bullheads, commonly, but incorrectly, called catfish. With some exceptions, there is no season or limit for these species and they maybe fished for day or night.

There is good reason for such liberal regulations. Prolific reproducers, spiny-rays frequently increase to such numbers that they compete for a limited food supply. As a result, they become puny stunted fish; puny stunted fish that become sexually mature and produce more puny stunted fish. The regulations are designed to reverse this trend by removing as many fish as possible so that the remaining fish, without fierce competition, will become larger, fatter fish and make the ole fishin' hole much more attractive.

Waters with coldwater soft-rayed fish like salmon, steelhead and trout require careful regulation because of their popularity as game fish and resulting fishing pressure. The restrictions have three objectives designed to control the time and rate of fish removal. Enough fish must survive to sustain the population from year to year. The fish must be large enough to reproduce and large enough for fishermen to brag about. Fish must be protected during vulnerable periods and places in their life histories, such as during the breeding season or migration.

Attempts to open certain popular trout water year round take the edge off the excitement and economy of an official opening day. An official opening day gives anglers a sense of anticipation that adds to the excitement of the sport.

The fairly complicated fishing regulations cover what waters are open and when, the size and limits for different species, and

legal fishing gear and methods. So before heading out to your favorite fishing hole be sure to pick up a copy of the Oregon Sport Fishing Regulations at your local sporting goods store. It contains a wealth of information, even for non-fishing folks, on our state's fishing resource, including marine shellfish. Oh, by the way, if you are going fishing, don't forget to buy a license when you pick up

your copy of the regulations. It might save you considerable embarrassment and money. Besides most of the cost helps support the management of this valuable natural resource.

Thanks to Dr. Wayne Linn for helping to write this Nature Note. Don't forget to take part in local Earthday celebrations on April 22 and this time *pay attention!* ☐

Dr. Frank Lang is Professor of Biology at Southern Oregon State College. *Nature Notes* can be heard Fridays on the *Jefferson Daily* and Saturdays at 8:30am on JPR's Classics & News Service.





# BACK SIDE OF THE BOOM

Tim Harper

## The World According to Bubba

I am delivered.

I am renewed.

My soul is refreshed.

After years of wandering in a spiritual desert, I have found the answer. Not just any answer by just any entity, mind you, but *the* answer by *the* authority. I've discovered when it is appropriate for men to cry. And I heard it from HIM. No, not from some questionable source, but from the very essence of manhood. That's right ... from *Bubba*.

Now, in case we have some deprived and under-educated yankees or other foreigners reading, I guess I should explain just who

Bubba is. In fact, the best way to do that is to quote Bubba's most articulate and insightful chronicler, Governor Ann Richards, of his home state of Texas — was there any doubt that Bubba was a Texan? The Governor puts it this way: "Imagine the deep blue of the late Texas evening and, outlined against the stars of the great expanse of the Texas sky, is the flower of Texas manhood, Bubba, doing what he does best; drinking beer, telling lies and staring at absolutely nothing."

Aptly put, Madam Governor. The image brings tears to my eyes — perhaps one of the few emotions I share with everyone from Betty Friedan to Robert Bly. Texans you see, like Fitzgerald's "The Very Rich," are not like you and me. The best example of that I can give is this: When I was young, my paternal grandmother called my mother and told her that she was off to visit Texas. She requested that my mother send me along. When Mother questioned the rational for the journey, Grandmother answered with great incredulity, "Elizabeth, don't you


realize, Timothy is almost seven years old and he has *never* been to Texas!"

Bubba's rarely been out.

So there I was, innocently listening to the radio. Bubba was giving an interview, pontificating on some subject or the other, and it just slipped out, almost as an aside, the answer that has plagued modern men of this generation for years. He said: "There are three situations when a man should cry — when he loses a good dog, a good wife or a child."

Despite the shock, despite the fact that I knew the telephones were already ringing off the hooks at radio stations all

over the country, a part of me cried, "Hallelujah! I know the rules again." Never mind that some of our sisters may find it a bit disquieting to be ranked as a valued possession along with hunting dogs — if, that is, they can be adjudged "good" — like maybe they could retrieve a triple or something. Never mind that it comes from an attitude that has created as many all white areas as anywhere outside South Africa (and only a bit less prejudiced than our beloved Pacific Northwest). Nope, let that all go for a minute, Bubba spoke to my soul and showed me a path in the darkness. He gave me guidance where only confusion reined before.

Besides, I thought, our more militant sisters could take heart. As long as there's Bubba ... we'll need them. 

Tim Harper's *Back Side of the Boom* can be heard Wednesdays on *The Jefferson Daily*. Tim also hosts *Monday Night Jazz* at 10pm on JPR's Rhythm & News Service.

“

BUBBA SPOKE  
TO MY SOUL AND  
SHOWED ME A PATH  
IN THE DARKNESS.  
HE GAVE ME GUIDANCE  
WHERE ONLY  
CONFUSION  
REINED BEFORE.

*Strength You Can Bank On.*



## Rogue Valley Symphony



27th Season

Tickets / 488-2521  
Information / 552-6354

## ROGUE VALLEY GROWERS & CRAFTERS MARKET

*Fresh, Local Produce  
& Quality Crafts*

## TWO MARKETS WEEKLY

**TUESDAYS  
IN ASHLAND**  
Water Street & Main

**THURSDAYS  
IN MEDFORD**  
At The Medford Center

8:30 a.m. to 1:30 p.m.  
We Accept Food Stamps



# AHHH!



## Casa Rubio

AN OCEANFRONT OASIS!

TWO-NIGHT  
SIESTA ON THE BEACH  
OREGON/CALIFORNIA STATELINE

# \$155

Single or Double

Includes:

- Separate Suites
- Queen-size Beds
- Continental Breakfast
- Private Deck & Entrance

All Just Steps  
From the Ocean!

Also Includes  
Dinner for Two  
at Rubio's  
Mexican  
Restaurant

Reservations  
1-800-357-6199



# QUESTING FEAST

Geraldine Duncann

## Sweet Fish for April Fools

**K**ugelhopf and Gewurztraminer — both are easier to consume than they are to pronounce. This delightful cake and spicy wine with classically German-sounding names, are from a French province. In actuality, this fairytale-like corner of the globe, known as Alsace, has been kicked back and forth between France and Germany for so long that the cultures are thoroughly mixed.

But whether on the French or German side of the border at any given time, Alsations consider themselves to be Alsations. Just as the Basques consider themselves to be neither Spanish nor French, just as a Breton will become verbally offensive if you call him French, just as a Welshman or Cornishman may dump a pint pot over your head if you call him English, Alsations are Alsations.

When you leave the lush pastures of Lorraine, you climb the conifer-clad Vosges into Alsace's magical environs. This is the birthplace of the classic fairy tale *Puss 'n Boots*. It is also the birthplace of chou-

croute garni and true foie-gras. Alsations claim they originated both Rieslings and Gewurztraminers, delightfully spicy white wines. They also claim the kugelhopf and sell it in almost every shop in the province.

Kugelhopf is usually made in a spiral tube pan, and sprinkled with powdered sugar. For some obscure reason, on April 1st, it is baked in special pans shaped like fish.

These rich and tasty cakes are excellent with coffee in the morning or afternoon; they are great with a soft ripened cheese and they are nice served with fruit. They even taste great on days other than April 1st. M

Geraldine Duncann's *The Questing Feast* can be heard on JPR's Classics & News Service Mondays through Fridays at 3:55pm.

## KUGELHOPF

- 2 cups white flour
- 2 cups milk
- 4 eggs, beaten
- 1 cup butter, melted and cooled
- 1 cup sugar
- 2 tablespoons dry active yeast
- A pinch each of mace, cinnamon, grated lemon peel, the juice of a lemon, almond extract and salt
- 1 cup currants
- 1/2 cup slivered almonds

Place all ingredients in a bowl and beat until smooth. Then put in a warm place to become spongy and rise. When it is spongy and has risen, begin adding (a little at a time) enough flour to form a soft, kneadable dough. The amount will vary greatly depending on conditions. It's probably about 5 cups. Begin to knead on a lightly floured board. Don't work in too much flour or it won't rise properly.

Get your fish-shaped pans out from under your bed. Paint your pans, whatever shape they may be, with oil and coat with flour. If you are using fish-shaped pans, it is traditional to sprinkle the bottoms with slivered almonds. Fill each pan half full of the dough. Leave it at least an hour, or until it has risen above the sides of the pan. Put the loaves into a slow oven, about 300 degrees for the first 15 minutes, then turn up to 350 degrees and bake until done. It should be golden brown and have a somewhat hollow sound when tapped. Time will vary with size and shape of pans.

When you remove the cakes from the oven, take them out of the pans as soon as they are cool enough to handle. Paint all surfaces with melted butter, and wrap in a clean cloth to cool. This will make a tender crust. It is traditional to serve cakes baked in a tube with powdered sugar sprinkled over them.



# Without you, we'd just be radio



Your support keeps **JPR** public radio alive.

## Spring Fund Drive Begins April 20th.

With national, international and local news reports so vivid, you'll think you are on the scene. With analysis and commentary that involve you with the news and help you understand it. And with music and performances that enrich your life.

It's programming that we hope is worth every minute you listen. And every dollar you give.

## Here's My Membership!

☐ \$500+/Guild Associate   ☐ \$240-499/Champion   ☐ \$120-239/Advocate  
☐ \$100-119/Presenter   ☐ \$60-99/Endorser   ☐ \$40-59/Member   ☐ \$ \_\_\_\_\_

☐ Enclosed is my check or money order (payable to JPR Listeners Guild)

☐ Please bill my:   ☐ VISA or   ☐ Mastercard   Amount \_\_\_\_\_

Card No. \_\_\_\_\_ Exp. Date \_\_\_\_\_

Signature (for credit card only) \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

I listen to the following  
JPR services and stations:

### Classics & News

- ☐ KSOR
- ☐ KSRS - Roseburg 91.5 FM

### Rhythm & News

- ☐ KSMF - Ashland 89.1 FM
- ☐ KSBA - Coos Bay 88.5 FM
- ☐ KSKF - Klamath Falls 90.9 FM
- ☐ KNCA - Burney · Redding 89.7 FM
- ☐ KAGI - Grants Pass 930 AM
- ☐ KNSQ - Mt. Shasta 88.1 FM

### News & Information

- ☐ KSJK - Talent 1230 AM



## Chamber Music Concerts



**I Solisti Di Zagreb**  
featuring the music of  
Grieg, Bach & Britten

**Thursday, April 14 at 8pm**

SOSC Music Building, Recital Hall

**\$20<sup>00</sup> GENERAL  
ADMISSION**

FOR TICKETS

**503-552-6154**

Mon.-Fri. 10am-2pm Use your Visa or MasterCard

**Watkins® QUALITY  
PRODUCTS**

— Since 1868 —

1802 Barnet Road  
Medford, OR 97504

**776-1006**

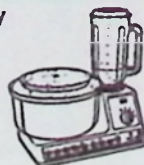
*Spices, Flavorings,  
Health Aids,  
Household Cleaning Products*

**KITCHEN  
KNEADS**

**New Year's Gifts**

- Bosch Kitchen Center
- Zojirushi Home Bakery

- Whole Grain Flour Mills
- Jet Stream Ovens
- Dehydrators
- AND MORE!



**772-8191**

**FREE  
CLASSES**

29 N. Ivy, Medford  
(1 Block Off Of Main Street)



# ON THE SCENE

*Mike Shuster*

## A Moment in Time

**M**oscow—There came a moment on Sunday night October 7 when I thought I might end my stint as Moscow correspondent, under siege at the American Embassy.

The day started with no hint that by nightfall Boris Yeltsin's government would face a threat of armed takeover. It was warm and clear, the Russian equivalent of Indian Summer. They call it Babi Leto or Peasant's Summer, when the harvest ends and the warm days of October are a delight, before the harsh winter descends.

I was to have a break from nearly two straight weeks of filing every day. My wife and I lunched at the new Patio Pizza in Moscow—really, Italian pizza straight out of a brick oven.

I wandered back to the bureau in mid-afternoon. Then all hell broke loose. An aggressive mob had broken through the police cordon around the rebel Russian parliament. The police had fled in panic. Some had opened fire with machine guns, over the heads of the advancing crowd.

Demonstrators, some armed with submachine guns, fired back at police; some lay in pools of blood.

From then until perhaps four the next morning, I was on the air as events and violence spun out of control.

We had heard that hundreds of armed men who had been occupying the parliament had seized transport trucks and were speeding to the Ostankino television tower in north Moscow. This was what VP Alexander Rutskoi had called for. If they should seize the TV transmitter, Rutskoi and the other leaders of the uprising were ready to

announce a new government for Russia and call for a national uprising against Boris Yeltsin.

There was a lull. We waited.

Then the TV screens went blank. A tearful announcer told viewers that programming was being suspended and workers sent home. The station had been seized. I realized we were witnessing a second October Revolution; these men were intent on seizing control of Russia. One could image the bloodshed and war that might have ensued had they won their effort to communicate with the entire country.

Perhaps my imagination ran away with me, but this was a crowd that did not like journalists, did not like Americans. They did not seem ready to temper the violence, even in victory. I began to wonder, what if they win? What will happen to us? That's when it occurred to me—there had been many situations in far off lands when the last recourse for Americans was the U.S. embassy.

Well, we all know the outcome—a failed Moscow coup. Now, all is calm in Moscow, astoundingly so. There is a feeling of safety again. We're back to the daily grind of getting pieces on the air, getting enough sleep, getting up the next day and doing it again.

But there was that moment.

Mike Shuster is NPR's Moscow correspondent.



state agency and received a significant share of its budget directly from state government. That percentage of state support was about 41% ten years ago and had slipped to about 26% by the time the state and OPB parted ways a few months ago. For comparison, JPR receives about 15% of its budget from state funds through Southern Oregon State College. As a result OPB is now in the business of predominantly supporting its operations from the income it directly earns. Operating radio stations involves fixed costs for equipment, maintenance and utilities which have to be recovered. In addition, the cost for OPB to program JPR's stations isn't simply "already paid for" by OPB. For example, OPB's cost for NPR programming would rise from its current level were your approach adopted and OPB would want to recover all of these fixed costs from our listeners. In addition, OPB has costs to support which we do not. The myth that centralizing operations saves money is sometimes just that—a myth. OPB would need to construct and maintain expensive interconnection systems to relay their signal from northern Oregon. In addition, OPB's salaries and overhead of their central support staff, all of whom are paid at wages comparable to the higher-cost-of-living Portland metropolitan area, would raise their costs significantly. Moreover, the existing Southern Oregon State College 15% of our budget provided to support JPR could hardly be assumed to be available to OPB since our staff provides some instructional services to the College in exchange for that support. In short, there is no "free lunch" to be eaten. From OPB's standpoint, that organization would have to ask itself—could we raise enough money from listeners to the JPR stations to cover the increased costs of assuming operating responsibility for those stations?

Interestingly, the Medford public TV station and OPB took a look at a merger two years ago, for the second time in five years, and couldn't work out the numbers because of factors just like these.

Additional factors to consider are:

- You are assuming that OPB offers a "classical service," which is music you appreciate, and that would satisfy your need. Actually, OPB offers a mixed classical-jazz

service with much of the day time hours devoted to jazz and talk. So I don't think you'd get what *you* were looking for from this approach.

- OPB has much higher fixed costs than does JPR. Their staff and overhead costs, even the cost of operating their \$15 million dollar studio building in Portland, all dwarf our tiny overhead. Someone has to pay for these costs and I doubt very much if anyone in the Portland area thinks they should be subsidizing others' radio listening in distant communities. In contrast, JPR is a compact of many similarly sized communities with common interests in programming. As a result, no one community is subsidizing another and all gain from the common opportunity of having something that no community in this region could alone afford.

- Perhaps the last point is the most compelling. Listeners support stations which they perceive as "theirs"—stations which are part of "their" community. Distant stations enjoy far lower membership support. Thus, Pendleton, La Grande, The Dalles, and Richland, all contribute far less support per capita to OPB than JPR listeners investing in JPR currently - because we are local. So the tradeoff you suggest, less local programming, is not only a diminution in the value of our programming for listeners, it's also certain to produce a decrease in community support from the areas which are then serviced in a less locally meaningful fashion. At present JPR raises nearly as much membership and underwriting money from its 700,000 potential listeners as OPB does from its 2,000,000 potential listeners. I believe this is the case because many of JPR's listeners are locally served, while many of OPB's listeners are not, and per capita support for OPB is, therefore, far less than for JPR. In Ashland, for example, 25% of all households are current JPR Guild members. Would that support level exist for a Portland-based and Portland-programmed service? We don't believe it would.

GS., NORTH BEND:

*Here is what I'd do: Go to two services, Music and Entertainment and Information. Every hour each service would preview the coming hour on both services. No news on the Music service and no musical program*

*on the E & I service. By your own admission, Classics and News is the weak triplet. I am a first year basic supporter of JPR. In the Monterey Bay area I listened to 5 public stations which I supported, round robin, over a decade.*

We're not irretrievably wedded to the current three-service approach. Obviously, that's something we're looking at closely as we analyze listening and income patterns and the budget. In such an analysis one has to keep in mind that each service has its own set of listeners and supporters. The question is: do the income they provide cover the cost of providing that service? Simply reducing the services from three to two would cause our membership and underwriting income to drop to some degree. Estimating whether the net position of that lost income, vs. the reduction in expense achieved, is complex. But there is certainly the possibility that the income lost would exceed the reduction in expense gained.

As to the issue of creating two services configured in the way you suggest, two issues need to be considered. First, when the "old" KSOR mixed music formats (half of the air time devoted to classical music and half to other music) for a portion of our audience the mixture was somewhere between pleasing and tolerable. For the other half, the mixture never seemed "fair." For years we were assailed by the purists in either the classical or the jazz camp who felt that we were either consciously tilting to favor one side or because we were foolish. There also were endless assumptions made by these not-insignificant numbers of people regarding the actual scheduling of their respective halves of the music schedule. ("Why does classical have to drone on throughout the day" the jazz buffs would ask?) People had their pet myths. ("Classical listeners have more money so they get the best air time." "Why can't classical music continue into the evenings after people are home from work instead of being offered during the day?")

Homogenizing the music service to include both would bring all of those complex questions back to the table, make half of our listeners unhappy with the inevitable compromise choices which would have to be made, and return that "tension" to our

CONTINUED ON PAGE 27





# PROGRAM GUIDE

*At a Glance*

## Specials this month

### Both FM Services

April is National Child Abuse Prevention Month. JPR will provide a unique series of programs dealing with child abuse prevention the week of April 4.

*Breaking the Cycle: How Do We Stop Child Abuse?* is a four part documentary series hosted by NPR's Alex Chadwick and Susan Stamberg, and focuses on solutions to the serious problem of child abuse. Parts one, two and three will air at 7:00 pm Monday through Wednesday, with a special JPR local listener call-in on Thursday at 7:00 pm. We will wrap up our week's programming with the final part of *Breaking the Cycle* Friday, April 8 at 7:00 pm.

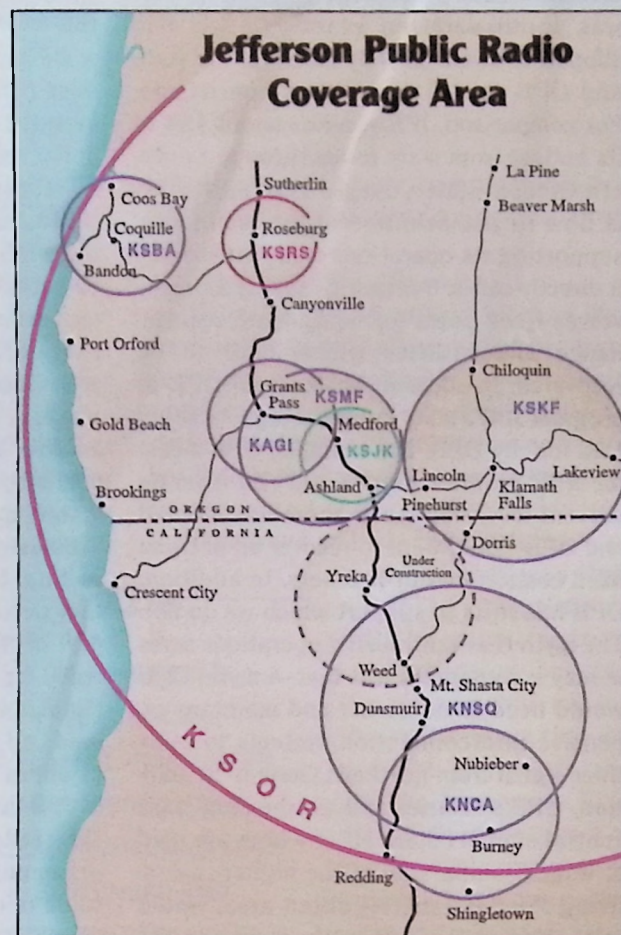
### CLASSICS & NEWS SERVICE KSOR / KSRS

This month we bring an innovative news and discussion program, *To The Best of Our Knowledge*, to the Classics & News Service, Sundays at 5:00 pm.

### Rhythm & News Service KSMF/KSBA/KSKF/ KAGI/KNCA/KNSQ

*West Coast Live* is two hours of lively radio from San Francisco, hosted by Sedge Thomson. Each week, Sedge gathers together musicians, actors, writers, comedians, and some suprising characters in a lively and eclectic variety show. *West Coast Live* debuts Saturday, April 2 at 11:00 am.

With the debut of *West Coast Live*, several programs have new air times. *Jazz Classics* moves to Fridays at 9:00 pm with *Jazz Revisited* at 10:00 pm. *Living on Earth* moves to Fridays at 3:30 pm. And *Marian McPartland's Piano Jazz* can now be heard Sundays at 9:00 am.



## Volunteer profile: Herman Edel

Herman is the producer and host of *On With The Show*, on JPR's Classics & News service. This weekly program is devoted to musical theatre and show music.

A resident of Ashland for only about a year, Herman brings a lifetime of musical theatre experience to JPR. He has started music companies in New York and Los Angeles, and is still involved in a British company he founded twenty years ago with George Martin (the legendary producer of The Beatles). The company Air/Edel, writes and produces music for film (including *Henry IV* and *Indo-Chine*), advertising and television.

Herman's ongoing interest in musical theatre was combined with his business career in the launching of *Man of La Mancha*. In addition, he has staged productions of *Music Man*, *Fiddler on the Roof* and *Gypsy*.

Listeners to *On With The Show* will delight, not just in the great music, but in Herman's infectious love of musical theatre as well.



### KSOR Dial Positions in Translator Communities

Bandon .....	91.7	Happy Camp .....	91.9
Big Bend, CA .....	91.3	Jacksonville .....	91.9
Brookings .....	91.1	Klamath Falls .....	90.5
Burney .....	90.9	Lakeview .....	89.5
Callahan .....	89.1	Langlois, Sixes .....	91.3
Camas Valley .....	88.7	LaPine, Beaver Marsh .....	89.1
Canyonville .....	91.9	Lincoln .....	88.7
Cave Junction .....	89.5	Mt. Shasta, McCloud, Dunsmuir .....	91.3
Chiloquin .....	91.7	Merrill, Malin, Tulelake .....	91.9
Coquille .....	88.1	Port Orford .....	90.5
Coos Bay .....	89.1	Parts of Port Orford, Coquille .....	91.9
Crescent City .....	91.7	Redding .....	90.9
Dead Indian/Emigrant Lake .....	88.1	Roseburg .....	91.9
Ft. Jones, Etna .....	91.1	Sutherlin, Glide .....	89.3
Gasquet .....	89.1	Weed .....	89.5
Gold Beach .....	91.5	Yreka, Montague .....	91.5
Grants Pass .....	88.9		



# CLASSICS & NEWS

KSOR 90.1 FM  
ASHLAND

KSOR dial positions for translator communi-  
ties listed on previous page

KSRS 91.5 FM  
ROSEBURG

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	4:30 Jefferson Daily	6:00 Weekend Edition	6:00 Weekend Edition
7:00 First Concert	5:00 All Things Considered	8:00 First Concert	8:00 Millennium of Music
12:00 News	6:30 Marketplace	10:30 Metropolitan Opera	9:30 St. Paul Sunday Morning
12:10 Siskiyou Music Hall	7:00 State Farm Music Hall	2:00 Chicago Symphony	11:00 Siskiyou Music Hall
4:00 All Things Considered		4:00 All Things Considered	2:00 On with the Show
		5:00 America and the World	3:00 Classical Countdown
		5:30 Pipedreams	4:00 All Things Considered
		7:00 State Farm Music Hall	5:00 To The Best of Our Knowledge
			6:00 State Farm Music Hall

## Rhythm & News

KSMF 89.1 FM  
ASHLAND  
CAVE JCT. 90.9 FM

KSBA 88.5 FM  
COOS BAY

KSKF 90.9 FM  
KLAMATH FALLS

KAGI AM 930  
GRANTS PASS

KNCA 89.7 FM  
BURNLEY

KNSQ 88.1 FM  
MT. SHASTA

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	Iowa Radio Project (Wednesdays)	6:00 Weekend Edition	6:00 Weekend Edition
9:00 Open Air	Milky Way Starlight Theater (Thursdays)	10:00 Car Talk	9:00 Marian McPartland's Piano Jazz
3:30 Living on Earth (Fridays)	Jazz Classics (Fridays)	11:00 West Coast Live	10:00 Jazz Sunday
4:00 All Things Considered	3:30 American Pi (Wednesdays)	1:00 Afropop Worldwide	2:00 BluesStage
6:30 Jefferson Daily (Marketplace heard on KAGI)	9:30 Ken Nordine's Word Jazz (Thursdays)	2:00 World Beat Show	3:00 Confessin' the Blues
7:00 Echoes	10:00 Jazz (Mon-Wed)	5:00 All Things Considered	4:00 New Dimensions
9:00 Le Show (Mondays)	Jazzset (Thursdays)	6:00 Rhythm Revue	5:00 All Things Considered
Selected Shorts (Tuesdays)	Jazz Revisited (Fridays)	8:00 Grateful Dead Hour	6:00 Folk Show
	10:30 Vingate Jazz (Fridays)	9:00 The Retro Lounge	8:00 Musical Enchanter Storytelling Hour
		10:00 Blues Show	9:00 Thistle & Shamrock
			10:00 Music from the Hearts of Space
			11:00 Possible Musics

## News & Information

KSJK AM 1230  
TALENT

Monday through Friday		Saturday	Sunday
5:00 Monitoradio Early Edition	Milky Way Starlight Theater (Thursday)	6:00 Monitoradio Weekend	6:00 CBC Sunday Morning
5:50 Marketplace Morning Report	Software/Hardtalk (Friday)	7:00 BBC Newsdesk	9:00 BBC Newshour
6:50 JPR Local and Regional News	1:00 Monitoradio	7:30 Inside Europe	10:00 Sound Money
8:00 BBC Newshour	1:30 Pacifica News	8:00 Sound Money	11:00 To the Best of Our Knowledge
9:00 Monitoradio	2:00 The Jefferson Exchange (Monday)	9:00 BBC Newshour	2:00 El Sol Latino
10:00 BBC Newshour	Monitoradio (Tuesday-Friday)	10:00 To be announced	8:00 BBC World Service
11:00 People's Pharmacy (Monday)	3:00 Marketplace	10:30 Talk of the Town	
The Parents Journal (Tuesday)	3:30 As It Happens	11:00 Zorba Pastor on Your Health	
Quirks and Quarks (Wednesday)	5:00 BBC Newshour	12:00 The Parents Journal	
New Dimensions (Thursday)	6:00 The Jefferson Daily	1:00 C-SPAN'S Journal	
Voices in the Family (Friday)	6:30 Marketplace	2:00 Commonwealth Club of California	
12:00 BBC Newsdesk	7:00 The MacNeil-Lehrer Newshour	3:00 Second Thoughts	
12:30 Talk of the Town (Monday)	8:00 BBC Newshour	3:30 Second Opinions	
The American Reader (Tuesday)	9:00 Pacifica News	4:00 BBC Newshour	
51 Percent (Wednesday)	9:30 BBC Newsdesk	5:00 To the Best of Our Knowledge	
	10:00 BBC World Service	8:00 BBC World Service	



# Rogue Valley Symphony

## Orchestra Spectacular

*Romantic!  
Impressionistic!  
Beautiful!*

VIVALDI  
*Concerto in D for  
Two Orchestras*

DEBUSSY  
*Nocturnes*  
with chorus

TCHAIKOVSKY  
*Symphony No. 5*

Saturday, April 30 • 8:00pm

— and —

**SUNDAY MATINEE**

Sunday, May 1 • 4:00pm

Reserved seats \$12, \$14, \$18

• ALSO •

*Fun for the whole family!*

DISCOVERY III  
MUSORGSKY  
*Pictures at an Exhibition*  
Saturday, May 7 • 10:30am

Open seating \$3

All performances at  
South Medford High School

Tickets 488-2521

## PROGRAM GUIDE

# CLASSICS & NEWS SERVICE

KSOR 90.1 FM  
ASHLAND

KSRS 91.5 FM  
ROSEBURG

KSOR dial positions for translator communities listed on page 18

### MONDAY-FRIDAY

5:00-6:50 am  
**Morning Edition**

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am  
**JPR Morning News**

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries.

7:00am-Noon  
**First Concert**

Classical music, with hosts Pat Daly and Peter Van De Graaff. Includes: NPR news at 7:01 and 8:01, Star Date at 7:35 am, Marketplace Morning Report at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am

Noon-12:15pm  
**NPR News, Regional Weather  
and Calendar of the Arts**

12:15-4:00pm  
**Siskiyou Music Hall**

Classical Music, hosted by Russ Levin. Includes As It Was at 1:00 pm, Star Date at 3:30 pm, and Questing Feast at 3:55 pm

4:00-4:30pm  
**All Things Considered**

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams. Continues at 5:00 pm.

4:30-5:00pm  
**The Jefferson Daily**

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-6:30pm  
**All Things Considered**

6:30-7:00pm  
**Marketplace**

The day's business and financial news, with host David Brancaccio

7:00-2:00am  
**State Farm Music Hall**

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Scott Kuiper and Peter Van De Graaff.

### SATURDAYS

6:00-8:00am  
**Weekend Edition**

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am  
**First Concert**

Classical music to start your weekend, hosted by Pat Daly and Russ Levin. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, As It Was at 9:30am and Speaking of Words with Wen Smith at 10:00am.

10:30-2:00pm

**Metropolitan Opera**

The 1994 season of live opera broadcasts from the Metropolitan Opera House in New York City. Your host is Peter Allen.

2:00-4:00pm

**The Chicago Symphony**

Weekly concerts featuring the CSO conducted by Music Director Daniel Barenboim as well as distinguished guest conductors.

4:00-5:00pm

**All Things Considered**

The latest international and national news from NPR.

5:00-5:30pm

**America and the World**

Richard C. Hottel hosts this weekly discussion of foreign affairs, produced by NPR.

5:30-7:00pm

**Pipedreams**

Michael Barone's weekly program devoted to music for the pipe organ.

7:00-2:00am

**State Farm Music Hall**

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Scott Kuiper and Peter Van De Graaff.

### SUNDAYS

6:00-8:00am

**Weekend Edition**

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

8:00-9:30am

**Millenium of Music**

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

9:30-11:00am

**St. Paul Sunday Morning**

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm

**Siskiyou Music Hall**

Milt Goldman brings you music from Jefferson Public Radio's classical library.

2:00pm

**On with the Show**

Herman Edel hosts this weekly survey of the greatest music from the Broadway stage - from well-known hits to the undeservedly obscure.

3:00pm

**Classical Countdown**

Rich Caparella hosts this review of the nation's favorite classical recordings. Special segments include "Turkey of the Week."

4:00-5:00pm

**All Things Considered**

The latest news from NPR.



5:00pm

## To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

6:00-2:00am

## State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Scott Kuiper and Peter Van De Graaff.

### FEATURED WORKS

\* indicates composer's birthday

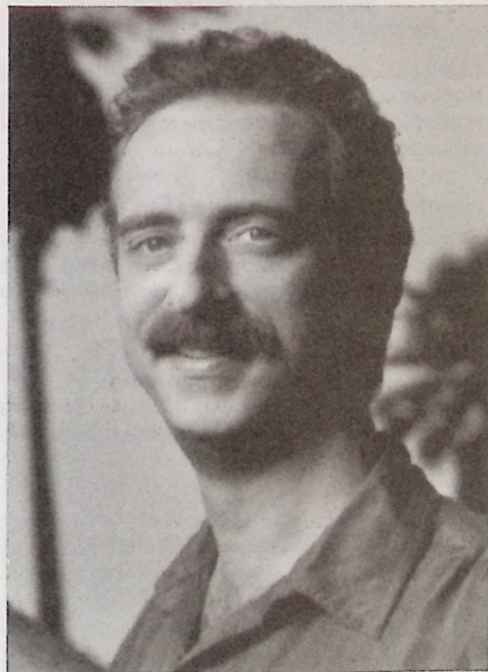
† indicates woman composer

### First Concert

- Apr 1\* F Rachmaninov: Fantasy Pieces, Op. 3
- Apr 4 M Haydn: Symphony No. 104, "London"
- Apr 5 T Widor: Piano Quartet in A
- Apr 6 W Stravinsky: Pulcinella
- Apr 7 Th Schubert: Symphony no. 5
- Apr 8 F Dvorak: String Quartet in F, "American"
- Apr 11 M Vaughan Willilams: Variations on a Theme of Thomas Tallis
- Apr 12 T Rodrigo: Concierto Andaluz
- Apr 13 W Harris: Violin Sonata
- Apr 14 Th Wren: Serenade for Strings
- Apr 15 F Part: Te Deum
- Apr 18 M Flute Concerto in D
- Apr 19 T Debussy: La Mer
- Apr 20 W MARATHON

### Siskiyou Music Hall

- Apr 1\* F Rachmaninov: Piano Concerto No. 3
- Apr 4 M Mozart: Violin Concerto No. 5, "Turkish"



Quarterdeck Classical Countdown  
host Rich Capparella

- Apr 5 T Debussy: String Quartet
- Apr 6 W Brahms: Cello Sonata No. 2
- Apr 7 Th Beethoven: Symphony No. 1
- Apr 8 F Kodaly: Hary Janos Suite
- Apr 11 M Dvorak: Serenade for Winds
- Apr 12 T Weber: Clarinet Concerto no. 2
- Apr 13 W Haydn: String Quartet Op. 64 No. 1
- Apr 14 Th Beethoven: Piano Concerto No. 1
- Apr 15 F Mendelssohn: Incidental Music to Midsummer Night's Dream
- Apr 18 M Hindemith: Mathis der Maler
- Apr 19 T Beethoven: String Quartet Op 18 No. 5
- Apr 20 W MARATHON

### HIGHLIGHTS

#### Metropolitan Opera

Apr 2 *Otello*, by Verdi  
Cast: Carol Vaness, Placido Domingo, Sergei Leiferkus. Conductor: Valery Gergiev.

Apr 9 *Der Fliegende Hollander*, by Wagner  
Cast: Julia Varady, James Morris, Jan-Hendrik Rootering. Conductor: Hermann Michael

Apr 16 *Tosca*, by Puccini  
Cast: Maria Guleghina, Luciano Pavarotti, James Morris, Francois Loup. Conductor: Christian Badea.

Apr 23 *Ariadne Auf Naxos*, by Strauss  
Cast: Carol Vaness, Tracy Dahl, Teresa Stratas, Wolfgang Schmidt, Hermann Prey.

Apr 30 Special Opera Request Show

#### Chicago Symphony

Apr 2 Verdi: Requiem Mass. Conductor: Daniel Barenboim. Soloists: Alessandra Marc, soprano; Waltraud Meier, mezzo-soprano; Vicente Ombuena, tenor; Ferruccio Furlanetto, bass; Chicago Symphony Chorus, Margaret Hillis, director.

Apr 9 Tubin/Raid: *Elegy for Strings*; Eller: *Folk Tune from Songs from My Homeland*; Darzins: *Melancholy Waltz*; Medins: *Aria*; Nielsen: *Clarinet Concerto, Op. 57*; Dvorak: *symphony No. 4 in D Minor, Op. 13*. Neeme Jarvi, Conductor. John Bruce Yeh, clarinet.

Apr 16 Rands: *Le Tambourin*, Suites 1 and 2; Bartok: *Bluebeard's Castle*. Pierre Boulez, conductor. Jessye Norman, soprano; Laszlo Polgar, bass; Larry Russo, narrator.

Apr 23 & 30 Marathon

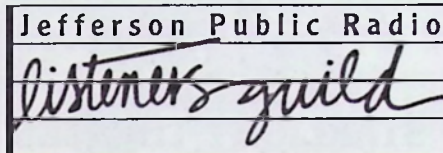
#### St. Paul Sunday Morning

Apr 3 Musicians from Marlboro. Mozart: *Clarinet Trio in E-flat, K. 498*; Copland: *Sextet*; Mendelssohn: *String Quintet in A, Op. 18*.

Apr 10 Theater of Voices. Music for Easter.

Apr 17 Ysaye String Quartet. Mozart: *Quartet No. 19 in C, K. 465 ("Dissonant")*; Debussy: *Quartet in G Minor, Op. 10*; Mendelssohn: *Quartet in F Minor, Op. 80*.

Apr 24 Special edition



You're invited to the  
JPR Listeners Guild

# Annual Meeting

Have coffee with members of the Board, Regional Representatives, and Jefferson Public Radio staff members. Make your comments about the programming and operations of Jefferson Public Radio. Hear a review of this year at the station and plans for the future.

**Tuesday, March 29, 1994**

**6:00 pm**

**Old City Hall Art Gallery  
1313 Market Street  
Redding, California**

Call the station at  
(503) 552-6301 or in Shasta  
County (916) 243-8000 for  
directions.

### Meeting Agenda

- Comments from listeners
- State of the Station reports
- Election of Officers
- Post-meeting concert starts at 7:30pm



# THE MILKY WAY

## STARLIGHT THEATER

"It's like a radio dream  
come true!" - Listener to the MWST

The Milky Way Starlight Theater is a weekly look into the wonders of astronomy and the night sky. Richard Moeschl, Brian Parkins, and Traci Ann Batchelder take you on a journey to meet with fascinating people from history, hear ancient star stories, explore unique aspects of astronomy and learn what you can see in the night sky. Thought-provoking, entertaining, and educational. The Milky Way Starlight Theater is the place to discover the human side of astronomy!



### THIS MONTH ON THE MILKY WAY STARLIGHT THEATER:

April 7th - Cassini and Saturn  
April 14th - The Phases of the Moon  
April 21st - A Visit with the Sun  
April 28th - Isaac Newton and Gravity

*Let a Little Starlight  
Into Your Life!*

Thursdays at 9:00pm on  
Rhythm & News Service

Thursdays at 12:30pm on  
News & Information Service

## PROGRAM GUIDE

# Rhythm & News Service

KSMF 89.1 FM  
ASHLAND  
CAVE JCT. 90.9 FM

KSBA 88.5 FM  
COOS BAY

KSKF 90.9 FM  
KLAMATH FALLS

KAGI AM 930  
GRANTS PASS

KNCA 89.7 FM  
BURNLEY

KNSQ 88.1 FM  
MT. SHASTA

## MONDAY-FRIDAY

### 5:00-9:00am Morning Edition

The latest national and international news from NPR, with host Bob Edwards.

### 9:00-4:00pm Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Keith Henty and Colleen Pyke. Includes NPR news updates at a minute past each hour, Ask Dr. Science at 9:30 am, As It Was at 10:30am and Birdwatch at 2:30pm.

### 3:00-4:00pm Friday: Living On Earth

NPR's weekly magazine devoted to environmental news, hosted by Steve Curwood.

### 4:00-6:30pm All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

### 6:30-7:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

### 7:00-9:00pm Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

### 9:00-10:00pm Monday: Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

### 9:00-10:00pm Tuesday: Selected Shorts

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

### 9:00-9:30pm Wed.: Iowa Radio Project

9:30pm  
**Wed.: American Pi: "The Maltese Goddess"**  
Set in the late '30s, this series from the producer of *Ruby* and *Moon Over Morocco* plays off the old film noir genre, but with one twist - a heroine. (Replaces *Legacies*)

9:00-9:30pm  
**Thursday: The Milky Way Starlight Theater**  
Richard Moeschl, Brian Parkins, and Traci Ann Batchelder create this weekly look at the people, places, and cultures that make up the human side of astronomy.

9:30-10:00pm  
**Thursday: Ken Nordline's Word Jazz**  
Strange and wonderful word/sound journeys from one of the most famous voices in broadcasting.

9:00pm

### Friday: Jazz Classics in Stereo

Host Robert Parker applies a remarkable noise reduction process to old 78s of classic jazz, renewing these legendary recordings with breathtaking clarity.

9:30pm

### Friday: Jazz Revisited

Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917-1947.

10:00-11:00pm

### Thursday: Jazzset

NPR's weekly show devoted to live jazz, hosted by saxophonist Branford Marsalis.

10:30pm

### Friday: Vintage Jazz

Contemporary, mainstream, big band, fusion, avant-garde - a little of everything. Fridays are devoted to vintage jazz.

## SATURDAYS

6:00-10:00am

### Weekend Edition

The latest national and international news from NPR.

10:00-11:00am

### Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

11:00-1:00am

### West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

1:00-2:00pm

### AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

2:00-5:00pm

### The World Beat Show

Thom Little brings you Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00-6:00pm

### All Things Considered

The latest national and international news from NPR.

6:00-8:00pm

### Rhythm Revue

Felix Hernandez hosts two hours of classic soul, R&B and roots rock.

8:00-9:00pm

### The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.



9:00-10:00pm

### **The Retro Lounge**

Your host Lars presents all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it deja vu? Or what?

10:00-2:00am

### **The Blues Show**

Jason Brummitt with the best in blues.

## **SUNDAYS**

6:00-9:00am

### **Weekend Edition**

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am

### **Marian McPartland's Piano Jazz**

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00am

### **Jazz Sunday**

Contemporary jazz with host Michael Clark.

2:00-3:00pm

### **BluesStage**

Our favorite live blues program. Ruth Brown hosts.

3:00-4:00pm

### **Confessin' the Blues**

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

### **New Dimensions**

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

### **All Things Considered**

The latest national and international news from NPR.



Hosts of *Jazzset*, Branford Marsalis

6:00-8:00pm

### **The Folk Show**

Keri Green brings you the best in contemporary folk music.

8:00-9:00pm

### **The Musical Enchanter Storytelling Hour**

This popular family program mixes songs and stories, and features Tish Seinfeld and Paul Richards.

9:00-10:00pm

### **The Thistle and Shamrock**

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

### **Music from the Hearts of Space**

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-3:00am

### **Possible Musics**

Space music and new age music in an interesting soundscape.

## **HIGHLIGHTS**

### **Jazzset with Branford Marsalis**

- Apr 7 Ryan Kisor, Sergio Salvatore, Cassandra Wilson
- Apr 14 Gianluigi Trovesi
- Apr 21 Special edition
- Apr 28 Duke Ellington 95th Birthday Special

### **AfroPop Worldwide**

- Apr 2 Simba Wanyika Live
- Apr 9 Tropicalia Revisited
- Apr 16 Caribbean Carnival Roundup
- Apr 23 Brazilian Carnival Roundup
- Apr 30 Special edition

### **Marian McPartland's Piano Jazz**

- Apr 3 Gary Motley
- Apr 10 Reginald Robinson
- Apr 17 Patti Bown
- Apr 24 Bobby Short

### **BluesStage**

- Apr 3 John Campbell
- Apr 10 Kevin Purcell and the Nightburners
- Apr 17 Mighty Sam McLain, Carey Bell
- Apr 24 Special edition

### **Confessin' the Blues**

- Apr 3 B.B. King's Music
- Apr 10 The Kings: A Contrast in Styles
- Apr 17 Blues Saxmen
- Apr 24 Magic Sam's West Side Blues

### **New Dimensions**

- Apr 3 The Elegant Universe, with Brian Swimme and Thomas Berry
- Apr 10, 17, 24 To be announced

### **Thistle & Shamrock**

- Apr 3 The Composer: Michael O'Suilleabhain
- Apr 10 Irish Voices
- Apr 17 Celtic Connections
- Apr 24 Special edition



YOUR HAPPINESS  
MEANS A LOT TO  
US, SO WE'RE  
GONNA GIVE YOU  
THE BLUES.

Every shade of the blues, in exclusive performances from the country's top clubs and best festivals. Hosted by the incomparable, Tony Award-winning Ruth Brown.

# BLUESSTAGE

THE ROOTS OF ROCK • THE CRADLE OF SOUL

Sundays at 2pm  
on the Rhythm  
& News Service

FROM NATIONAL PUBLIC RADIO



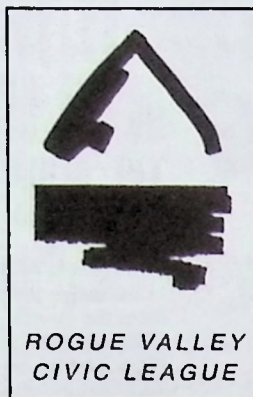
Join BluesStage producer, Felix Hernandez, for two hours of great American music - roots rock, soul, and R & B.

Saturdays at 6pm  
Rhythm & News



## Tune In

for broadcasts of forums  
presented by



### UPCOMING FORUMS

#### A Roof Over Our Heads? Homelessness and Affordable Housing

A panel discussion on homelessness and affordable housing. Who are our homeless, what causes it, and what is being done to address the problem?

#### Devastating Earthquakes Can Happen in Oregon Too. Are We Prepared?

Oregon Department of Geology and Mineral Industries Geologist Tom Wiley address our readiness to deal with a major quake in light of recent earthquakes in Klamath Falls and Los Angeles.

THE ROGUE VALLEY CIVIC LEAGUE was formed in 1991 to foster discussion of critical regional issues; to provide a forum for constructive debate about such issues; and to stimulate recommendations, solutions, and consensus building on community problems.

### News & Information Service

Broadcast dates & times to be announced

### PROGRAM GUIDE

## News & Information Service

KSJK AM 1230  
TALENT

#### MONDAY-FRIDAY

5:00-8:00am  
**Monitoradio**

The latest national and international news from the radio news service of the *Christian Science Monitor*. Includes:

5:50am  
**Marketplace Morning Report**

6:50am  
**JPR Local and Regional News**

8:00am-9:00am  
**BBC Newshour**

News from around the world from the world service of the British Broadcasting Company.

9:00am-10:00 a.m.  
**Monitoradio**

10:00am-11:00am  
**BBC Newshour**

#### 11:00AM - NOON

MONDAY  
**People's Pharmacy**

TUESDAY  
**The Parents Journal**

Bobbi Connor explores issues facing parents and children.

WEDNESDAY  
**Quirks and Quarks**

The CBC's award-winning science program.

THURSDAY  
**New Dimensions**

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

FRIDAY  
**Voices in the Family**

Dan Gottlieb, a psychologist and family therapist, hosts this weekly program devoted to issues of mental and emotional health.

12:00-12:30pm  
**BBC Newsdesk**

The latest international news from the BBC World Service.

#### 12:30PM - 1:00PM

MONDAY  
**Talk of the Town**

Claire Collins hosts this interview program devoted to local and regional issues.

TUESDAY  
**The American Reader**

Interviews with authors of the latest books.

WEDNESDAY  
**51 Percent**

Features and interviews devoted to women's issues.

#### THURSDAY

##### The Milky Way Starlight Theater

Richard Moeschl, Brian Parkins, and Traci Ann Batchelder create this weekly look at the people, places, and cultures that make up the human side of astronomy.

FRIDAY  
**Software/Hardtalk**

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

1:00pm-1:30pm  
**Monitoradio**

The latest national and international news.

1:30pm-2:00pm  
**Pacifica News**

National and international news from the Pacifica News Service. (Repeats at 9pm)

#### 2:00AM - 3:00PM

MONDAY  
**The Jefferson Exchange**

Wen Smith, Ken Marlin, Lee Carrau, and Mary Margaret Van Diest host a call-in discussion of issues of importance to southern Oregon.

TUESDAY-FRIDAY  
**Monitoradio**

The afternoon edition of the daily news magazine from the radio news service of the *Christian Science Monitor*.

3:00pm-3:30pm  
**Marketplace**

The day's business and financial news, with host David Brancaccio.

3:30pm-5:00pm  
**As It Happens**

National and international news from the Canadian Broadcasting Corporation.

5:00pm-6:00pm  
**BBC Newshour**

6:00pm-6:30pm  
**The Jefferson Daily**

Local and regional news magazine produced by Jefferson Public Radio.

6:30pm-7:00pm  
**Marketplace**

A repeat broadcast of the 3:00pm program.

7:00pm-8:00pm  
**The MacNeil-Lehrer Newshour**

The audio of the award-winning PBS TV news program, provided with the cooperation of the Newshour and Southern Oregon Public Television.



8:00pm-9:00pm  
**BBC Newshour**

The latest international news from the British Broadcasting Corporation.

9:00pm-9:30pm  
**Pacifica News**

A repeat of the 1:30pm broadcast of the day's national and international news.

9:30pm-10:00pm  
**BBC Newsdesk**

10:00pm-11:00pm  
**BBC World Service**

## SATURDAYS

6:00am-7:00am  
**Monitoradio Weekend**

7:00am-7:30am  
**BBC Newsdesk**

7:30am-8:00am  
**Inside Europe**

A weekly survey of European news produced by Radio Deutsche Welle in Cologne, Germany.

8:00am-9:00am  
**Sound Money**

Bob Potter hosts this weekly program of financial advice. (Repeats Sunday at 10:00am.)

9:00am-10:00am  
**BBC Newshour**

10:00am-10:30am  
**To be announced**

10:30am-11:00am  
**Talk of the Town**

Claire Collins hosts this interview program devoted to local and regional issues. (Repeats Mondays at 12:30pm.)

11:00am-12:00 Noon

**Zorba Paster on Your Health**

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

12:00pm-1:00pm  
**The Parents Journal**

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

1:00pm-2:00pm  
**C-SPAN'S Weekly Radio Journal**

A collection of voices heard on cable TV's public-affairs network.

200pm-3:00pm

**Commonwealth Club of California**

Lectures and discussions from one of the oldest and largest public-affairs forums in the U.S. The Club's non-partisan policy strives to bring a balanced viewpoint on all issues.

3:00pm-3:30pm

**Second Thoughts**

David Horowitz hosts this weekly program of interviews and commentary from a conservative perspective.

3:30pm-4:00pm

**Second Opinions**

Erwin Knoll, editor of *The Progressive* magazine, with a program of interviews from a left perspective.

4:00pm-5:00pm

**BBC Newshour**

A repeat of the 5:00pm broadcast.

5:00pm-8:00pm

**To the Best of our Knowledge**

Interviews, features, and discussions of contemporary politics, culture, and events.

8:00pm-Midnight

**BBC World Service**

News and features from the British Broadcasting Service.

## SUNDAYS

6:00am-9:00am

**CBC Sunday Morning**

The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

9:00-11:00am

**BBC Newshour**

10:00-11:00am

**Sound Money**

11:00am-2:00pm

**To the Best of Our Knowledge**

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

2:00pm-8:00pm

**El Sol Latino**

Music, news and interviews by and for Southern Oregon's Spanish-speaking community - *en español*.

8:00pm-Midnight

**BBC World Service**

News and features from the British Broadcasting Service.



*To the Best of Our Knowledge* interviewers Judy Strasser, Margaret Andreasen, and Steve Paulson, with host Jim Fleming (center).

# rroarsqueal clickclack tappatappa ticktick ee-ee-eee car talk



Mixing  
**wisecracks**  
with  
muffler  
problems  
and  
**word puzzles**

with wheel  
alignment,  
Tom & Ray  
Magliozzi  
take the fear  
out of car repair.

Saturdays at 10am on the  
**Rhythm & News Service**



**FROM NATIONAL PUBLIC RADIO**



# PROGRAM UNDERWRITERS

Jefferson Public Radio gratefully recognizes the many businesses and individuals who help make our programming possible through program underwriting. We encourage you to patronize them and let them know that you share their interest in your favorite programs.

## REGIONAL

### Oregon Arts Commission

State Farm Insurance Agents serving Medford, Ashland,  
Central Point, Grants Pass and Jacksonville  
Subway Sandwiches with locations in Ashland,  
Medford, White City & Klamath Falls

## ROGUE VALLEY

Frank & Tammy Alley • Medford  
Alliance Francalse  
P.O. Box 662 • Ashland • 482-6355  
American Guild of Organists  
Bob Bullwinkel • 535-3678  
John G. Apostol, M.D., P.C.  
815 E. Main • Medford • 779-6395  
Ashland Community Food Store  
37 Third Street • Ashland • 482-2237  
Ashland Homes Real Estate  
159 E. Main • Ashland, OR 97520 • 482-0044  
Ashland Orthopedic Associates  
269 Maple Street • Ashland • 482-4533  
Ashland Paint & Decorating Center  
1618 Ashland St. • Ashland • 482-4002  
Bento Express  
3 Granite Street • Ashland • 488-3582  
Black, Chapman & Webber • ATTORNEYS  
930 W. 8th • Medford • 772-9850  
Bloomsbury Books  
290 E. Main • Ashland • 488-0029  
C.K. Tiffin's Natural Food Restaurant  
226 E. Main • Medford • 779-0408  
Cafe 24  
2510 Hwy 66 • Ashland • 488-0111  
Bud Carroll / Waddell & Reed  
724 S. Central • Medford • 779-8396  
Catalina Physical Therapy  
246 Catalina Drive • Ashland • 488-2728  
Century 21 - Main Street Realty  
Two locations in Ashland • 488-2121  
The Clearinghouse  
63 Bush Street • Ashland • 488-0328  
Douglas Col of Ashland / CERTIFIED ROLFER  
349 E. Main, #3 • Ashland • 488-2855  
Carol Doty, LMFT  
Medford • 772-6414  
Ed's Associated Tire Center  
2390 N. Pacific Hwy • Medford • 779-3421  
Explorer Travel Service  
521 E. Main • Ashland • 488-0333  
Elaine Fielder, LCSW  
386 Armos Ave. • Talent • 535-7797  
Fourth Street Garden Gallery & Cafe  
265 Fourth St. • Ashland • 488-6263  
The Framery  
270 E. Main • Ashland, OR 97520 • 482-1983  
Gastroenterology Consultants, P.C.  
691 Murphy Rd., #224 • Medford • 779-8367  
Deborah Gordon, M.D.  
1605 Siskiyou Blvd. • Ashland • 482-0342  
William P. Haberlach • ATTORNEY AT LAW  
203 W. Main, Suite 3B • Medford • 773-7477  
Heart & Hands  
255 E. Main • Ashland • 488-3576

David Heller, DC  
987 Siskiyou Blvd. • Ashland, OR 97520  
Intl Imports Marketplace  
297 E. Main • Ashland • 488-2714  
The Allen Johnson Family • Ashland  
Josephine Memorial Hospital  
715 N.W. Dimmick • Grants Pass • 476-6831  
Kellum Brothers Karpel Kompany  
350 S. Riverside • Medford • 776-3352  
Kelly's Equipment  
675 E. Park • Grants Pass • 476-2860  
Kimball, Dixon & Company • CPAs  
517 W. 10th St. • Medford • 773-2214  
Landes Studio  
170 S. Mountain • Ashland • 488-5812  
Larry's Music  
211 NE Beacon • Grants Pass • 476-4525  
Lithia Auto Centers / Medford & Grants Pass  
Brian & Susan Lundquist  
P.O. Box 445 • Jacksonville, OR 97530 • 899-8504  
Cynthia Lord • Ashland  
McHenry & Associates • PUBLIC RELATIONS  
2541 Old Military Rd. • Central Point • 772-2382  
Medford Clinic, P.C.  
555 Black Oak Drive • Medford • 734-3434  
Medford Orthopedic Group  
840 Royal Ave., #1 • Medford • 779-6250  
Medford Fabrication  
P.O. Box 1588 • Medford • 779-1970  
Meyerding Surgical Associates  
2931 Doctors Park Dr. • Medford • 773-3248  
Myrick, Seagraves, Adams & Davis / ATTORNEYS  
600 NW 5th Street • Grants Pass • 476-6627  
New Trend Interiors  
33 S. Riverside • Medford, OR 97501 • 773-6312  
Norris Shoes  
221 E. Main • Medford • 772-2123  
Northwest Nature Shop  
154 Oak Street • Ashland • 482-3241  
OB-GYN Clinic  
777 Murphy Road • Medford • 779-3460  
Pacific Spine & Pain Center  
1801 Hwy 99 North • Ashland • 482-5515  
Gary C. Peterson • ATTORNEY  
201 W. Main, Ste. 4A • Medford • 770-5466  
Plant Oregon  
8677 Wagner Creek Rd. • Talent, OR 97540 • 535-3531  
Project A's Software Boutique  
340 A St., Suite B • Ashland, OR 97520 • 488-2403  
William G. Purdy • ATTORNEY  
201 W. Main, Ste. 4A • Medford • 770-5466  
Peter W. Sage / Smith Barney Shearson  
680 Biddle Rd. • Medford • 772-0242  
Isabel Sickels - On behalf of  
The Pacific Northwest Museum of Natural History  
Silk Road Gallery  
296 E. Main • Ashland, OR 97520 • 482-4553  
Douglas Smith, O.D. • OPTOMETRIST  
691 Murphy Rd., #236 • Medford • 773-1414  
Soundpeace  
199 E. Main • Ashland • 482-3633  
Travel Essentials  
253 E. Main • Ashland • 482-7383  
United Bicycle Parts, Inc.  
691 Washington • Ashland • 488-1984  
Wagner, Ward, Giordano • ARCHITECTS  
349 E. Main, #4 • Ashland • 482-5482  
Web-sters  
11 N. Main • Ashland • 482-9801

Wild Birds Unlimited  
1733 E. McAndrews • Medford • 770-1104

## COAST

Art Connection  
165 S. 5th, Ste. B • Coos Bay • 267-0186  
Bill Blumberg Graphic Art & Signs  
North Bend • 759-4101  
Burch & Burnett, P.C. • ATTORNEYS AT LAW  
280 N. Collier • Coquille • 396-5511  
Clausen's Oysters  
811 North Bay Drive • North Bend • 267-3704  
Cone 9 Cookware & Espresso Bar  
Pony Village Mall • North Bend • 756-4535  
Coos Head Food Store  
1960 Sherman Ave • North Bend • 756-7264  
Farr's True Value Hardware  
Coos Bay • 267-2137 / Coquille • 396-3161  
Foss, Whitty, Littlefield & McDaniel • ATTORNEYS  
P.O. Box 1120 • Coos Bay • 267-2156  
Frame Stop  
171 S. Broadway • Coos Bay • 269-2615  
Gourmet Coastal Coffees Co.  
273 Curtis Ave. • Coos Bay • 267-5004  
Harvest Book Shoppe  
307 Central • Coos Bay • 267-5824  
Katydid Gifts & Accessories  
190 Central • Coos Bay • 756-2667  
Menasha Corporation's Land & Timber Division  
P.O. Box 588 • North Bend • 756-1193  
Moe's Super Lube  
330 S. Broadway • Coos Bay • 269-5323  
Nor'wester Seafood Restaurant  
Gold Beach, Oregon • 247-2333  
Nosler's Natural Grocery  
99 E. First Street • Coquille • 396-4823  
The Pancake Mill  
2390 Tremont • North Bend, OR 97459 • 756-2751  
Weldon & Sons Building/Remodeling  
P.O. Box 1734 • Coos Bay • 267-2690  
Winter River Books and Gallery  
P.O. Box 370 • Bandon • 347-4111

## KLAMATH BASIN

Cogley Art Center  
4035 S. 6th St. • Klamath Falls • 884-8699  
Elzner's Active Office Supply  
4525 S. 6th • Klamath Falls • 882-6601  
Latourette's Heating  
2008 Oregon Ave. • Klamath Falls • 884-3798  
Village Stitchery  
905 Main Street • Klamath Falls • 882-0150

## UMPQUA VALLEY

John and Mary Kapka Unruh, M.D.  
Roseburg

## N. CALIFORNIA

Brown Trout Gallery  
5841 Sacramento Ave. • Dunsmuir • (916) 235-0754



midst. Some listenership and income would certainly be lost. Does the bottom line position such a change would create justify the dislocation it would cause? We're looking at that.

As to an all-news service, news is a very expensive service to offer. Locally news is a station's most expensive program product. Syndicated/national news is also a tough market. APR really doesn't offer a service which is fully comparable to NPR's. Their release of *Monitorradio* provides no real morning service and only one hour of evening news. So we would be much more closely tied into our need for NPR product at whatever price it was offered. Right now we have somewhat more a mix-and-match opportunity by having three services whose programming and budgeting give us variables to shift in the endless quest for the lowest price program service compared to best value for listeners.

This situation is further complicated by the way in which NPR assesses dues based upon a station's income. This includes all cash and non-cash donations. Thus, when good folks like some of your neighbors donate labor and materials to help build KNSQ Mt. Shasta, for example, those donations help raise our NPR dues about eighteen months from now. There are, however, ceilings which keep stations in larger places from paying proportionately as smaller stations do for NPR programming. It is a nonsensical system which is geared to the income patterns of stations in much larger communities than ours.

We do not pay for NPR on a per-station basis. It doesn't cost us anything more to run NPR on KNSQ, for example. Rather, our NPR dues are based upon the way in which we establish "pools" of JPR stations distinguished by different programming. When we broke the old KSOR into separate program streams we established two separate NPR dues-paying entities. NPR has a dual-licensee discount policy which we were then able to take advantage of. This is a complex way of saying that, for example, the old KSOR budget of one million dollars (of cash and non-cash revenue) cost \$180,000 in NPR dues. Broken into two separate pieces, each benefiting from a dual licensee discount (of between 25% and 37%)

lowered the dues for the same one million dollar revenue to \$130,000.

I won't bore you with the intricacies of the accounting, and the NPR policies, which operate in this situation. However, I can assure you that we have handled matters in the fashion that gave us the lowest possible NPR cost possible and most conserved our listener funds.

The converse of all of this is this: were we to abandon the separate program streams we run the risk of losing the added audience, and support, which the differentiated services provide. Moreover, if we re-established a single program stream we would lose the ability to take advantage of the flexibility this system has given us in structuring our NPR dues plans to our best advantage. Our consolidated revenue base would again push our NPR dues back to over \$200,000 (they are currently at \$103,000) and at this rate I believe we would lose all NPR news programming.

Long term, it is likely that we will take NPR off of either Classics and News or Rhythm and News to further cut costs. However, doing so at present would remove all NPR access from a sufficiently large enough group of listeners that we have not felt it was a reasonable step to yet take.

Two further points. Your observation that the separate program streams has generated added income and some added expense is correct. You continue by asking: "has there been any net gain in the budget?" The answer is yes, slightly. In effect we took the funds we *didn't* send to NPR by implementing the split and used those funds to launch the second service. The net gain is the added revenue from listeners and underwriters from the added service. So the answer to your question: "Yes, but not fast enough...."

BS, ASHLAND:

*Noting your concerns about income/outgo and the ability to maintain programs I must wonder about how costs of putting out your monthly magazine relate to your broadcasting expenses.*

Currently, the *Jefferson Monthly* is self-supporting from the sale of display advertising. We think it is important to be able to publish a program schedule for our mem-

bers and the cost of doing just a simple schedule, one or two pages, incurs almost the same postage and printing cost as the larger cost of putting out a full magazine. Using the magazine format we can take advantage of much more efficient—and lower unit cost—printing processes. We also can offer a publication which has both the space and the appeal to enable the sale of display advertising. The result is that we can publish a program listing *and magazine* for our members, which is supported by advertising, essentially at no cost to our membership. We also hope the quality of the publication is perceived as a benefit of joining the Jefferson Public Radio Listeners Guild.

These are just a sampling of letters we've received and we would welcome yours as well. We'll continue to listen and work as wisely as possible to provide our listeners with the best service possible with the resources available. The next test begins on April 20 with the Spring Marathon. It will be a most important time for Jefferson Public Radio and the evolution of a solution to these issues.

### A Final Note of Welcome

JPR's Director of Engineering, John Holt, resigned late in the Fall to relocate to Washington D.C. John had been with us for fourteen months during which he was an energetic, dedicated and extremely capable commander of our technical forces at a time when enormous challenges had to be faced. We were saddened, but understanding, of his need to relocate for personal reasons.

We are extremely happy to now welcome his successor to Jefferson Public Radio. Jerry Madsen comes to us from the Eugene area where he was previously Chief Engineer for Eugene's NBC television station. Additionally, Jerry has a long and distinguished career in both radio and television. He joined us last month and we're very glad to have him on board.



Ronald Kramer is Jefferson Public Radio's director of broadcasting.





## ROGUE VALLEY

### Theater

◆ The Oregon Shakespeare Festival in Ashland is celebrating its 59th year with a collection of Shakespearean, classical and contemporary productions. The season runs through October 30. Performances in The Angus Bowmer Theatre include: *You Can't Take It With You* (through October 30); *The Pool of Bethesda* (through July 10); *Hamlet* (through October 30); *Fifth of July* (April 15 - October 29); *The Rehearsal* (July 27 - October 29). Performances in the Elizabethan Theatre are *The Tempest* (June 7 - October 7); *Much Ado about Nothing* (June 9 - October 9); and *The Two Noble Kinsmen* (June 8 - October 8). Performances at The Black Swan: *Tales of the Lost Formicans* (through June 26); *Oleanna* (through - October 29); *The Colored Museum* (July 6 - October 30). For information on tickets, membership, or to receive a 1994 season brochure, contact The Festival at 15 S. Pioneer Street, Ashland. (503)482-4331

### Music

◆ Southern Oregon State College Chamber Music Concerts presents the 1993-94 Gala Tenth Anniversary Special Concert. Featured will be I Solisti de Zagreb Chamber Orchestra performing works by Pergolesi, Grieg, Bach, Martinu, and Britten on Thursday, April 14 at 8pm. The concert will be held at the Music Building Recital Hall at Southern Oregon State College. (503)552-6154

◆ Rogue Valley Symphony will present an Orchestra Showcase. Once a year the orchestra and Music Director/Conductor, Arthur Shaw, celebrate all-time favorites from three periods of classical music: Baroque/Vivaldi/Concerto in D for Two Orchestras; Impressionist/Debussy/Nocturnes with soprano voices (the Sirens of the third movement); and Romantic/Tchaikovsky/Symphony No. 5. Two performances will be held 8pm on Saturday, April 30 and 4pm on Sunday, May 1. Both concerts will be performed at South

Medford High School, Medford. (503)488-2521

◆ Southern Oregon State College Music Department will present the following performances: SOSC Symphonic Band Concert on Monday, March 7, at 8pm; SOSC Choirs Concert on Wednesday, March 9, at 8pm; and SOSC Jazz Concert on Thursday, March 10, at 8pm. Admission: \$3 general/\$2 students and seniors. All concerts will be held at the Southern Oregon State College Music Recital Hall, Ashland. (503)552-6101

◆ Yothu Yindi will be presented by Southern Oregon State College's Lectures & Performing Arts Committee as part of the One World Series at 8pm on Sunday, April 24, at Southern Oregon State College McNeal Hall in Ashland. Yothu Yindi is essentially two separate groups on stage, one a traditional Australian aboriginal group with clap sticks and dancers, the other a traditional Western rock band with guitar and drums. They combine the ancient and modern elements in a show that includes songs in their native Yoinngu language and English anthems for Aboriginal treaty rights. Tickets are \$15/General and \$12/Students. (503)552-6464

◆ The Siskiyou Singers, a community chorus of 120 people, directed by Dave Marston, will present their spring concert on April 2 at 8pm, and on April 3 at 4pm at the Southern Oregon State College Music Recital Hall. The concert will include Parts II and III of Handel's *Messiah*. These sections are the Easter portion of this Oratorio. The chorus will be accompanied by a chamber orchestra made up of musicians from the Rogue Valley. Tickets are \$7/General and \$5/Seniors and Students and can be purchased from any chorus member or by calling (503)535-6927

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

April 15 is the deadline for the June issue.

For more information about arts events, listen to JPR's Calendar of the Arts

### Exhibits

◆ Photographs from the di Rosa Collection will be presented through April 1 at the Schneider Museum of Art, Southern Oregon State College. (503)552-6245

◆ Rogue Valley Collections: Contemporary Work will be exhibited at The Schneider Museum of Art, located at Siskiyou Boulevard and Indiana Street in Ashland. The opening Reception will be held Thursday, April 14, 7 - 9pm. Museum hours are Tuesday through Friday, 11 - 5pm and on Saturdays from 1 - 5pm. (503)552-6245

◆ Celebrate Northwest Women, an exhibition featuring the work of artists from Washington, Western Montana, Idaho, Oregon, Northern California, Alaska, and Western Canada. Presented by Rogue Community College in the Wiseman Gallery, Grants Pass. (503)471-3500

### Other Events

◆ Hearts and Hands: A Social History of 19th Century Women and Quilts, a video and discussion program co-sponsored by the Josephine County Historical Society, from 1-2:30pm in Coates Hall-7, Rogue Community College. (503)471-3500

## KLAMATH BASIN

### Theater

◆ Cannon Feathers will be presented by the Linkville Players through April 9. A family musical written by Jay Meritt and Bonnie Hay, the story revolves around 100 years of civil war caused by the ingredients in a cake. A collection of characters provide the elements of a classic fable. Directed by Candice Richard. (503)884-6782

◆ *Rumplestiltskin* will be presented by the Ross Ragland Theater and Tears of Joy Theatre on Tuesday, April 12 at 7:30pm. Puppets bring this classic German tale to life. (503)884-0651

◆ *Dinosaur Mountain* will be presented by American Family Theater at the Ross Ragland on Thursday, April 28 at 7:30pm. This musical adventure takes the audience to the Land of the





Brad Whitmore as one of many characters in Oregon Cabaret Theatre's *Great Tuna*

Lost Dinosaurs. (503)884-0651

◆ The Amazing Kreskin will be presented by the Ross Ragland Theater on Saturday, April 16 at 7:30pm. Kreskin endeavors to reveal the thoughts of his audience members, using a telepathic-like sensitivity, sleight of hand and ESP. (503)884-0651

### Music

◆ Curtis Salgado returns to the Ross Ragland Theater for the third time on April 30 at 7:30pm. Salgado and the Stilletos perform blues medleys. (503)884-0651

## UMPQUA VALLEY

### Music

◆ Tribute to the Oregon Trail will be performed by the Roseburg Concert Chorale and is presented by the Fine and Performing Arts Department of Umpqua Community College at 3pm in Jacoby Auditorium on April 10. (503)440-4600

◆ Peggy Koch, Pianist, will be presented by the Fine and Performing Arts Department of Umpqua Community College in the Gallery. Music at Noon on April 12. (4503)440-4600

◆ Eastern Oregon State Choir with Umpqua Community College Choirs will be presented by the Fine and Performing Arts Department of Umpqua Community College in Jacoby Auditorium at 7:30pm on April 22. (503)440-4600

◆ Condor will be presented by the Roseburg Folklore Society on Saturday, April 16, at 7:30pm at Drain Civic Center. Condor features 5 musicians from Peru and Mexico who are pre-

serving Andean music. This performance is part of the Roseburg Folklore Society and Umpqua Valley Arts Associations' Arts in Underserved Communities Projects. (503)672-2532

◆ Jon Sirkis will be presented by the Roseburg Folklore Society on Wednesday, April 27, at 7:30pm at Umpqua Art Center. Incorporating a wide variety of musical styles, his songs are characterized by musical diversity. (503)672-2532

### Exhibits

◆ Claymation - Will Vinton Enterprises will be presented by Umpqua Community College. The presentation includes an exhibition of colored clay characters from clay animations, and a workshop for children will be available. (503)440-4600

## COAST

### Theater

◆ *Arsenic and Old Lace* (Produced in cooperation with Dramatist Play Service) will be presented by Little Theatre on the Bay, North Bend, on April 29, 30, May 5, 6, 7, 8, 12, 13, and 14. Curtains 8pm except Sunday, May 8th at 2pm. This classic American comedy was first presented in New York in 1941. Director Myron J. Campbell has acted, directed and produced more than 40 plays for live theatre throughout the country. The play has a cast of 14 and is suitable for all ages, however, some scenes may be intense for very young. (503)756-4336

◆ Making of a Dancer the Oregon Coast Ballet Company will be presented by Newport Performing Arts Center in Newport on Saturday, April 2 and 3 at 8pm, Sunday at 2pm. Tickets are \$5.50. (503)265-ARTS

### Music

◆ With Feeling - Yaquina Chamber Orchestra will be presented by Newport Performing Arts Center on Saturday, April 30 at 8pm. Anthony Armore and David Ogden Stiers share conducting duties in a program that opens with Mendelssohn's "Overture to a Midsummer Night's Dream." Colorado violinist, Gregory Walker, is the guest artist in a work of his own and one by Vaughan Williams. The season concludes with Beethoven's mighty "Symphony

No.8." Tickets are \$11.50/Adult, \$9/Senior, \$7.50/Student. (503)265-ARTS

### Exhibits

◆ Joyce Spicer, Sculptural Baskets and Sonja Wold, Paintings will be on exhibition at Cook Gallery, 705 Oregon Street, Port Orford, April 23 through May 21. Opening reception is April 23 from 6 - 9pm. (503)332-0045

## N. CALIFORNIA

### Theater

◆ Lines - Contemporary Ballet will be presented as the grand finale of the 1993-94 AT LAST! SERIES at Yreka Community Theater Center, Yreka, on Sunday, April 17, at 7:30pm. (916)842-2355

◆ An Evening with ETH-NOH-TEC will be sponsored by Shasta County Office of Education, Shasta Reading Council, California Media & Library Educators Association and the Shasta College Fine Arts Division on April 20 at 7pm. This San Francisco troupe specializes in Asian-American dance theater and storytelling. The multi-cultural event will feature a performance art "dream play" and folk tales from many Pacific rim countries. (916)842-2355

◆ High School Drama Festival Awards Performance will be presented by Shasta College Fine Arts Division on April 22 at 8pm. The 8th Annual Festival includes skits, one-act plays, monologues and improvised scenes. This performance is the culmination of two full days of student competition, with critiques and workshops offered by a guest theater professional. (916)225-4807

### Exhibits

◆ Recent Paintings by Lucia Falkner and Robin Richardson will be presented by the Shasta College Fine Arts Division through April 19. These two modern abstract painters from San Francisco both employ color and geometric shapes to create their paintings. (916)225-4807

◆ Gwen Stone will show The Mandela Series and African Thoughts, her acrylic paintings and painted wood sculpture at the Redding Museum, Caldwell Park. April 22 through May 29. (916)225-4155



The Steel Bandits will perform Wednesday, March 27 in Ashland



# ANOTHER CHANCE TO DANCE

The most  
original  
danceable  
music series  
on radio  
goes  
global.



Saturdays  
at 1pm on the  
Rhythm & News  
Service

FROM NATIONAL PUBLIC RADIO



## RECORDINGS

Keith Henty

### White Soul Meets New York Funk

What happened to Al Kooper? No, not ALICE COOPER, the heavy 70's rocker known for his face makeup, reptilian effects, and stage snacking on small farm animals. No, not the mysterious skyjacker who jumped out of a plane and disappeared with a bag of cash — that's D.B. Al Kooper, the singer, songwriter, keyboardist, guitarist, musical genius, and major figure in the rock world of the '60s and '70s. It seemed like he vanished too. You hear about comebacks, but Kooper's return is closer to a resurrection. Still, you might be saying, "The Al Kooper that did ... what?"

One of the first songs imbedded in my brain as a child (I was nine) went something like, "this diamond ring doesn't mean what it did before." A number one hit in 1965 by Gary Lewis and the Playboys, *This Diamond Ring* was co-written by Al Kooper before he was 21. But Kooper was not merely a precocious songwriter. He could play the guitar well and in early 1965 he learned to play the organ. Later that year Kooper backed Bob Dylan on the big hit *Like a Rolling Stone*. He also played on Dylan's *Blonde on Blonde* and appeared with Dylan at the Newport Folk Festival. An extraordinarily sought after session musician, Kooper played on the Rolling Stone's album, *Let it Bleed* and on Jimi Hendrix's masterpiece, *Electric Ladyland*.

Al Kooper was, and is, a founder — inspiring great musicians and forming bands that become legends of rock and roll history. One such band was the *Blues Project* with Steve Katz, an all white group that in 1965 breathed new life into gritty urban blues. Another was *Blood, Sweat, and Tears*, a group that established a jazz-rock sound with its substantial horn section. Kooper produced and played on the group's first album, *The Child is Father to the Man*. Kooper then left the group just before it soared to commercial success with David

#### REKOOPERATION

BY AL KOOPER  
MUSICMASTERS CD 01612-65107

Clayton Thomas. Kooper's next project resulted from his friendship with Mike Bloomfield. Together with superstar Stephen Stills they crafted the dynamic and exhilarating *Super Session*.

A great record producer must be a jack of many trades, balancing technical wizardry, protocol between record company and musicians, and perhaps most important, drawing the creative juices from the players to capture artistic brilliance on the recording. Like a water witch using a divining rod, Kooper has an intuitive gift for tapping into talent, uncorking some major musical discoveries. His successful productions include first albums by Shuggie Otis, Lynard Skynard, The Tubes, and Nils Lofgren.

Kooper recorded a number of moderately successful solo albums in the '70s, but after 1982 there were twelve years of silence.

And now a labor of love and some nostalgia, *Rekooperation*, has brought him back. The CD cover is a tour of Kooper incarnations, sixteen photographs, no words. The images tell the story — from cool kid to producer-hipster, from wild-haired rock star with dark glasses to the latest, wise man nearing 50, receding hairline, beard going gray, a slightly dangerous and crazed look in his eyes. But Kooper's songwriting ability and soulfully passionate organ chops have survived in this compelling recording, part of which pays homage to the heroes of his childhood.

The CD is subtitled *A Nonverbal Scenic Selection of Soul Souvenirs*. And it is indeed a soulful trip, with the instrumental sound of the late '50s and early '60s, but funkied up and made new. Peering out of his musical closet are the ghosts of Bill



Doggett, The Meters, Booker T and The MG's, Hank Crawford, and others.

In fact, Hank Crawford is very much alive on this recording on a lovely new ballad written by Kooper, *How 'My Ever Gonna Get Over You*. The alto sax playing is a soulful dream. In the liner notes Kooper says his life changed thirty years ago when he heard Crawford's first solo album, *More Soul*. He became an alto sax fanatic and now, in recording Crawford, a thirty year journey comes to a happy destination.


Most of Kooper's fantasy is hip-swiveling, finger-popping, toe-tapping, loose and funky-strut, get-down-brother music. The rippling, twangy guitar and under-the-boardwalk Hammond B-3 organ licks make you feel like you've just had your first knee-buckling kiss.

This recording has a definite Big Apple production feel. Recorded and mixed in two weeks. No rehearsals. No bored musicians. No layers of L.A. fusion + muzak = fuzak.

Kooper's number-one New York mojo man is Jimmy Vivino, a tough guitar god and horn arranger. The arrangements are crisp and utterly unbelievable. The *Uptown Horns* plus Randy Brecker on trumpet are tight, with impeccable phrasing and timing.

They romp on the Clarence Reid/Willie Clark tune, *Clean Up Woman*, with Kenny Greenberg's high rhythm guitar and Kooper's Wurlitzer piano spritzing along. There's even a happy, yet haunting version of Richard Thompson's *When the Spell is Broken* that simmers with the flavor of Booker T. & The MG's. The ghost of blues jams past materializes on Alvino Johnson's *Shuffle*, where Kooper and Vivino take turns ripping it up along with Johnnie Johnson's boogie-woogie piano.

The last track is the only vocal and it's the eldest musical memory Kooper exhumes on *ReKooperation, I Wanna Little Girl*, from the late forties. Kooper's voice is somewhat plaintive, but his growls and wails seem just right.

In the liner notes Kooper says that each musician was selected for his ability to participate passionately. And they sure deliver, with passion, pure fun and a twisted sense of déjà vu. It's great to have Al Kooper back. 

Keith Henty is Jefferson Public Radio's operations director.

# ONE WORLD

A series of musical performances from around the Earth

presented by  
Lectures and Performing Arts Committee of  
Southern Oregon State College  
co-sponsored by Jefferson Public Radio

FEATURING

## YOTHU YINDI

Electrifying and ancient! Electric guitars and didgeridoos share the stage for an evening of cross-cultural excitement.



**Sunday, April 24 8pm**  
**SOSC McNeal Hall**

\$16.50 general / \$13.50 SOSC students

## THE STEEL BANDITS

From classical to calypso, this family of world-class musicians performs on 20 hand-crafted steel drums. Entertainment for the whole family.

**Wednesday**  
**April 27 8pm**  
**SOSC Britt Ballroom**

\$9.50 general  
\$7.50 SOSC students



Tickets for One World performances are available at Soundpeace in Ashland; SOSC Stevenson Union Raider Aid; and the Education Resource Center on the lower level of the Rogue Valley Mall next to Mervyns. For phone orders or more information call 503-552-6461.





## SAINT PAUL SUNDAY MORNING®

SPEND YOUR SUNDAYS WITH FRIENDS – invite Bill McGlaughlin and his musical guests into your home with Saint Paul Sunday Morning. Every week the program features a satisfying blend of music and conversation – a recipe that has created public radio's most popular classical music performance program.

**Sundays at 9:30am**  
**CLASSICS & NEWS SERVICE**

This program is produced by Minnesota Public Radio and distributed by American Public Radio. Saint Paul Sunday Morning is made possible by a major grant from the General Mills Foundation.



# COMPACT DISCOVERIES

*Fred Flaxman*

## The Music of Alfredo Fettuccini

**I**t's a mystery to me why the late Italian composer, Alfredo Fettuccini, is not better known. After all, it's hard to imagine music that is more down to earth, accessible, almost, you might say, edible.

Take, for example, his stirring *Concerto for Dishwasher and Orchestra*. My wife and I used to play this CD almost every evening after dinner. But when we built our new home we had French doors installed between the living room and the kitchen. So now we hear his *Sonata for Solo Dishwasher* if we stay in the kitchen, and his *Concerto for Orchestra* if we remain in the living room.

My favorite piece by Fettuccini is probably his *Ishka bibily oten doten wabash ka booten booten wabash kaboon*. [It doesn't sound as good in English, but loosely translated it means *Lament for the sock which disappeared some place between the washing machine and the chest of drawers*.] This brooding, lyrical work was recorded on the Latex Label and stretches to fit any CD or laserdisc player, turntable or foot.

Not many people know this, but Fettuccini also wrote the score to the Hollywood fruit exploitation film, *The Pear Pickers*, produced right here in southern Oregon. His musical, *The Phantom of the Craterion*, will have its world première in Medford later this month.

Although some scholars think it was really Fettuccini who wrote the score for Alfred Hitchcock's *The Birds*, the truth is that he was the composer of a far more compelling film score: Franz Kafka's *The Cockroach*. Unfortunately that film was never produced for lack, ironically, of adequate backing. But it may yet be made some day as the subject matter is expected to outlive its audience on the World Stage. The music, in any case, is crusty, biting and fast-paced, although some say it is a bit hard to digest. I'd call it light-weight.

Fettuccini's most passionate and sensual composition is his controversial *Sere-*

*nade for Safe Sex in B-flat with a Minor* (Condom Classics CD 6969). If its 3"54' length is too short for your purposes, press the automatic repeat button on your compact disc player. Better yet, turn up the volume slightly with your remote control on each repetition and you can create an effect similar to Ravel's *Bolero*.

Alternatively, you may want to try the longer and deeper *Sextet for Strings and Tuba* or the music to Fettuccini's opera, *The Emperor's Nude Clothes*. The sound on this CD is exceptionally clear and the accompanying program notes are quite revealing. Another possibility would be the composer's incidental music to *Playboy of the Western World*, but its length – more than two hours – may be longer than you want.

Of course, any Italian composer worth his salt will be inspired as much by cuisine as by copulation, and Fettuccini was no exception. His *Symphony No. 6* ("The Pasta Roll") should be a part of the standard repertoire, but isn't. Nor is his *Capuccino Concerto* or his *Café con léccé for contralto, mixed basses and assorted mafioso*. His crowning testament to nourishment, though, is indisputably his opera *Salami*. I particularly enjoy the *Dance of the Seven Whales*. You can also buy the *Salami Suite*. It's divided into 14 slices.

If, by this point, you're thinking that the music of Fettuccini is too good to be true, you're right. Please accept my best wishes for a happy April Fool's Day and two tickets to the Fettuccini Festival planned for Feb. 29, 1995, at Sammy's Cowboy Bistro and Concert Hall in beautiful, downtown Talent, Oregon. ■

Fred Flaxman, an award-winning columnist and producer, is an occasional commentator for *Monitor Radio*, broadcast on JPR's News & Information Service. He lives in the Griffin Creek area of Jackson County.



**Move over  
Casey Kasem.**

## QUARTERDECK

### CLASSICAL COUNTDOWN



Join Rich Capparella  
for a weekly countdown  
of the nation's favorite  
classical music  
recordings as published  
by *Billboard Magazine*.  
Expect some surprises  
along the way – such as  
*Pick of the Week*,  
*Dark Horse of the Week*,  
and an occasional  
*Turkey of the Week*.

**Sundays at 3pm**  
**CLASSICS & NEWS**

# Up-to-the-Minute News

## 24 Hours a Day



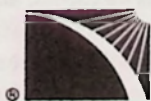
More and more people  
are turning to Headline News  
for intelligent reporting  
any time of the day or night.

Join Lynn Russell  
for a complete half-hour  
of news every evening.

*Headline*  
**NEWS**

**Cable Channel 5**

**779-1851**



**TCI Cablevision of Oregon, Inc.**  
*We're taking television into tomorrow.*





# STATE FARM MUSIC HALL

Monday-Friday 7pm  
Saturday 7pm  
Sunday 6pm

CLASSICS & NEWS SERVICE

Proudly sponsored by  
Southern Oregon  
State Farm agents

LAURIE BIXBY, Ashland  
BILL COBB, CLU, Ashland  
JUDITH JOHNSON, Ashland  
BILL DORRIS, CLU, Medford  
KAROLYN JOHNSON, Central Point  
DAN MARSHALL, Medford  
LEE NIEDERMEYER, Central Point  
RIC OLNEY, Medford  
JIM SORENSON, Jacksonville  
RORY WOLD, Medford  
DAVID WISE, CLU, Grants Pass



## THEATER REVIEW

Alison Baker

### The Pool of Bethesda

By Allan Cubitt • Directed by Fontaine Syer  
Oregon Shakespeare Festival through July 10

When I moved to the wilds of southern Oregon I thought I'd left behind not only the grimness but the pleasures of urban life. So imagine my delight when, having wined and dined in fine style at an Ashland restaurant, I found myself in the audience at the prestigious Oregon Shakespeare Festival, not just for opening night but for the American premiere of *The Pool of Bethesda*. We've got the best of both worlds right here.

The pool of Bethesda in ancient Jerusalem was said to have curative powers. A painting by William Hogarth, depicting Christ healing a sick man beside the pool (from John 5:2-9), hangs in the hall of St. Bartholomew's Hospital in London. When Hogarth painted it in the eighteenth century, he modeled the invalids on actual hospital patients. Playwright Allan Cubitt developed a fascination both with the painting's subject and with the circumstances of its creation; and it is from this fascination that *The Pool of Bethesda* grew.

In Act I we are plunged into the tumor-induced hallucinations of Dr. Daniel Pearce, a neurosurgeon at St. Bart's who during the course of the play will be diagnosed with a glioblastoma—a fast-growing malignant cancer of the brain. Pearce's imagination, like the playwright's, has been caught by the painting. Now he imagines that Hogarth has asked him to pose as Christ, and as he does, the painted images of Christ and the sick become twisted with his perceptions of his own life and work. As his tumor grows, fantastic events and characters emerge from his increasing physical pain,

and he becomes aware of how unChristlike his medical abilities—and his own human qualities—are.

In Act II, we are no longer in the hallucinatory world inside Daniel Pearce's mind but in the all-too-real world of his hospital room, where he is neither Christ nor surgeon but simply a dying man. Far from leaving him powerless, however, the stripping of his powers has given him a different strength: he can acknowledge his failures and open himself to the simple truth that he is a man who loves, and who needs love in return.

Despite the presence of a dozen other characters, *The Pool of Bethesda* has the effect of a one-man play. Actor Mark Murphey does a remarkable job as



Kirsten Giroux and Mark Murphey  
in *The Pool of Bethesda*

the dying Daniel Pearce. He's onstage throughout both acts, and he changes before our eyes from the self-confident, even arrogant neurosurgeon playing Christ to a wasted, wheelchair-bound patient on the verge of death.

As we watch Pearce's wife Jane (Dawn Lisell) and his sister Ruth (Kirsten Giroux) adjust to his approaching death, we see their pain; yet despite references to Jane's job and lover, and to Ruth's husband and child, we don't get much sense of their inner lives. Pearce's colleague, friend, and would-have-been lover, Kate (Linda Alper), who provides medical care for him in his illness, has more substance, perhaps because we see her in her professional role as well as that of friend. Simon (Michael J. Hume), the orderly who becomes close to Pearce in his last days, has some good lines; but, as when he tells Pearce, "There are the living



and there are the dead. You, my friend, are alive and the sooner you face up to that the better," his wisdom is unearned; we don't know how he got so wise.

Playwright Allan Cubitt says, "I was struck by the contemporary nature of [Hogarth's] work and...how familiar his vision of London is today." If portraying those similarities was his intent in writing the play, that message didn't reach me. At the end, Acts I and II remained separate in my mind, almost as if they were two different plays. The emphasis on Hogarth—who is famous for his realistic depictions of the hypocritical wealthy abusing the poor—seemed unconnected with modern-day London. And while the people in Pearce's life—wife, sister, friends—appeared as characters in his Hogarthian fantasies, any parallels that the playwright might have intended were so tenuous as to be invisible. Twentieth-century Americans know quite well that much of human nature and the human condition have remained unchanged over the centuries, but not because this playwright has shown it to us.

But in *The Pool of Bethesda* the Oregon Shakespeare Festival creates a resonant artistic whole that carries us beyond what I believe is a flawed play, lacking internal coherence. The set design and lighting evoke images both of advanced medical technology and of the fantasia the human brain can create; we aren't sure if we're seeing electron micrography of Pearce's cancer cells or a vision of the angel-troubled waters of Bethesda. And while the peripheral characters as written may be two-dimensional, the actors have filled in their characters to the very edges; they don't lose our attention or our sympathy for a minute.

Much of what we come away with is the simple, moving portrait of a man coming to terms with his own death. Just as Hogarth's genius shows in the details of his work, it is in the details of Pearce's metamorphosis that the play succeeds. And perhaps that's the parallel the playwright saw between Hogarth's time and our own: stripped of power, wealth, and health, we are equals in the face of death. In *The Pool of Bethesda*, that's an uplifting and comforting vision. ■



## Nobody Brews the News Like Morning Edition.

If the daily roll call of disasters is getting a little stale, take a fresh approach to the news with Morning Edition from National Public Radio.

Morning Edition is a stimulating blend of the day's most important stories, along with news analysis, sports, business, and features on science and the arts.

So get up on the Morning Edition side of the bed. Before long, you won't want to start your day any other way.

Radio News the Way  
It's Meant to be Brewed.

Monday-Friday at 5am on  
Classics & News and Rhythm & News

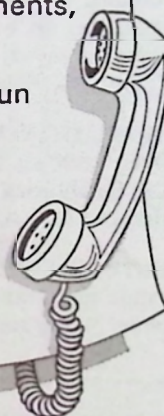
## Help wanted

(desperately needed)

Volunteers are needed to help answer phones during the Spring Marathon beginning April 20th. If you have four hours of free time we'd appreciate your help.

We provide refreshments, a meal (if lunch or dinner shift), and a fun (sometimes whacky) mix of public radio personality.

Call Mary at  
(503) 552-6301



Why do  
so many  
people  
trust  
State Farm  
for life  
insurance?

### ✓ SECURITY

State Farm has the highest financial strength ratings from  
A.M. Best - A++ MOODY'S - Aaa  
Standard & Poor's - AAA

### ✓ PRODUCTS

Affordable, sensible life insurance to fit your needs.

### ✓ SERVICE

For life insurance backed by good neighbor service, see your nearby State Farm agent today.

Laura Bixby  
366 Lithia Way  
Ashland  
482-2461



## State Farm Sells Life Insurance.

State Farm Insurance Company Home Office: Bloomington, Illinois



# CLASSIFIED ADS

## REAL ESTATE

**WANTED-HOME TO RENT IN ASHLAND.** We are looking for a three-bedroom home with hardwood floors and views to lease for one year beginning in June. Excellent references available. Please call 488-1517 or 488-0322.

**GOLFER'S DREAM** 3 bedroom home surrounded by Oak Knoll Golf Course. Vaulted ceilings, and all bedrooms open onto yard with beautiful views. \$226,500. call Dr. Saunders at Century 21 Main Street Realty, 482-4121.

**DRAMATIC NEW HOME** with lots of windows. Over 2,800 sq. ft. and top quality throughout. Call for showing or brochure. \$340,000. Ashland Homes Real Estate, Inc., 482-0044.

**ENTERTAINER'S DREAM HOME** with panoramic mountain views, large decks, pool and more. Master suite with private deck and jacuzzi.

Country setting in the city for this 3 bedroom home for \$185,000. Call Dr. Saunders at Century 21 Main Street Realty, 482-4121.

**ATTRACTIVE,** single level home near golf course. Separate dining room, family room, study, 3 bedrooms, and 2 baths. Carefree landscaping. \$169,000. Ashland Homes Real Estate, Inc., 482-0044.

**TULIPAN COURT TOWNHOMES,** Spacious two or three bedroom, two bath, NEW homes in Talent! Carports, private decks & GREAT VIEWS! All this starting at only \$79,900. Call Dr. Saunders at Century 21 Main Street Realty, 482-4121.

Rural setting with great views. Well-built 3 bedroom, 2 bath home on an acre. Features family room, country kitchen, large garage, fenced garden area and lots of decking. \$159,500. Ashland Homes Real Estate, Inc., 482-0044.

Pride of ownership ... Nice home on pretty lot with plenty of garden space. This 2 bedroom, 1 bath home is in a nice area close to shopping. \$108,000. Ashland Homes Real Estate, Inc., 482-0044.

## GOODS

**THE CAREFUL CONTRIBUTOR'S GUIDE** to Smart Giving in Oregon helps overwhelmed donors build a coherent strategy to guide donations. Includes frank descriptions of hundreds of charities. Send \$20 +\$3 s/h to Careful Contributors, 236 E Main, Ashland OR 97520.

## SERVICES

**PIANO INSTRUCTION** for students of all ages and skill levels by experienced, patient teacher. Classical theory, technique and repertoire are emphasized. Give yourself or your child the gift of music! Call Melissa Archer 482-6802.

**WANTED:** Students • Prelicensing courses are now being offered in real estate law, finance, and practice. For an exciting, rewarding career in real estate, call Sherritta at Ashland Real Estate School, 482-4121.

**FINE LINE CONSTRUCTION** serving southwest Oregon for over 15 years. New construction, renovation, remodeling, finish carpentry and cabinets ... completed with pride by Eugene Majeski, licensed (58031) and bonded. Call 488-1916 or 596-2073 for "quality workmanship at affordable prices."

**TYPESETTING, GRAPHIC DESIGN** and desktop publishing. Lynx Graphics, 482-0689, above the Key of C Coffeeshop in downtown Ashland. Flyers, brochures, newsletters, business cards, ect.

### Jefferson Monthly Classified Ad Order

**Category:** ☐ Property/Real Estate  
(for rent, for sale)  
PLEASE CHECK ☐ Goods (for rent,  
for sale, wanted)  
☐ Services

**Copy** (not to exceed 35 words - phone number counts as 1 - please print clearly or type.)

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

YOUR NAME/BUSINESS \_\_\_\_\_

ADDRESS \_\_\_\_\_  
\_\_\_\_\_

DAYTIME PHONE \_\_\_\_\_

Payment enclosed: \$14

Number of issues: \_\_\_\_\_

Total: \_\_\_\_\_

*A Jefferson Monthly classified ad can help you rent a home, sell a car, or tell people about a service you provide.*

*Each month approximately 7,000 people receive the Jefferson Monthly in 11 counties of Southern Oregon and Northern California.*

All ads may contain 35 words or less and cost \$14 per issue.

All classified ad orders must be received by Jefferson Public Radio no later than the 5th of the month preceding the issue in which you would like the ad to appear. For example, the deadline for the May issue is April 5th. Ads can be canceled according to the same deadline, but no ads will be refunded. Ads must be pre-paid and sent with the coupon below - sorry, no classified ads can be placed via telephone. Jefferson Public Radio reserves the right to approve all classified ad copy submitted for publication - personal ads not accepted.

If you would like to place a classified ad, please fill out the classified ad order and mail it with your check or money order to: The Jefferson Monthly Classified Ads, 1250 Siskiyou Blvd., Ashland, OR 97520. Checks should be made payable to the JPR Listeners Guild.

## Did you know?

☛ 80% of public radio's listeners hold a more positive image of businesses that support public radio.



# A Legacy that will endure *forever.*

**F**uture generations will inherit the world we have fashioned. They'll benefit from the institutions we have invested our time and resources to create and be limited by our omissions. Jefferson Public Radio is an institution that strives to contribute to the betterment of our culture by building tolerance for the expression of diverse viewpoints, promoting informed citizen participation toward forming effective government, and encouraging original creation in the arts.

We invite you to become a permanent part of our future. By naming The Jefferson Public Radio Listeners Guild in your will, you can ensure that future generations will have access to the same thought-provoking, inspiring public radio programming that you have come to value. Bequests are conservatively invested with only the interest and/or dividend income they generate used to support Jefferson Public Radio's service in Southern Oregon and Northern California. By managing bequests made to the Guild in this way, your gift truly becomes one that will have lasting impact on our community for decades to come.

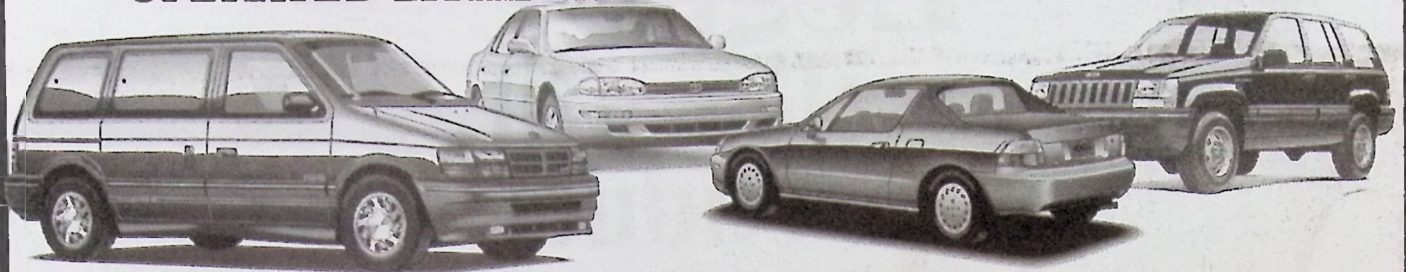
To include The Jefferson Public Radio Listeners Guild in your will consult your attorney or personal advisor. The suggested description of our organization is "The Jefferson Public Radio Listeners Guild, a component of the Southern Oregon State College Foundation, which is an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like further information on making a bequest please contact us at (503) 552-6301.



# LITHIA AUTO CENTERS BUY LOCAL!!

WHEN YOU PURCHASE YOUR NEXT CAR OR TRUCK...  
BUY FROM ONE OF THE LOCALLY OWNED AND  
OPERATED LITHIA AUTO CENTERS! HERE'S WHY:



- **BEST SELECTION:** CHOOSE FROM 15 NEW CAR FRANCHISES AND HUNDREDS OF USED VEHICLES
- **BEST PRICES:** LITHIA AUTO CENTERS ARE COMMITTED TO GIVING YOU THE BEST VALUE AT THE LOWEST PRICE
- **SERVICE:** LITHIA'S AWARD WINNING SERVICE AND PARTS DEPARTMENTS HELP YOU AFTER YOU BUY YOUR VEHICLE
- **CUSTOMER SATISFACTION:** LITHIA AUTO CENTERS HAS MADE CUSTOMER SATISFACTION OUR #1 GOAL.

**LITHIA TOYOTA  
LINCOLN MERCURY  
360 E. JACKSON ST.  
776-6593**

**LITHIA HONDA  
PONTIAC SUZUKI ISUZU  
700 N. CENTRAL  
770-3760**

**LITHIA DODGE CHRYSLER  
PLYMOUTH JEEP EAGLE  
MAZDA HYUNDAI**

**MEDFORD GRANTS PASS  
315 E. 5TH ST. 1421 N.E. 6TH ST.  
776-6410 476-6684**

**SATURN OF  
SOUTHWEST OREGON  
400 N. RIVERSIDE  
770-7150**

**MEDFORD  
OREGON**



**SAVING YOU  
MONEY...  
SINCE 1946**



**JEFFERSON  
PUBLIC RADIO**  
Southern Oregon State College  
1250 Siskiyou Blvd.  
Ashland, Oregon  
97520-5025

Non-Profit Org.  
U.S. POSTAGE  
**PAID**  
Southern Oregon  
State College